VOGUE

INCORPORATING VANITY FAIR

JEWELS • ACCESSORIES • FURS • OCTOBER 15, 1937 • PRICE 35 CENTS

THE CONDÉ NAST PUBLICATIONS, INC.



The extra tight twist of VANETTE'S fresh silk produces seductive sheerness, yet more snag resistance. • VANETTE, realizing that fashionable women are active women, reinforce all their sheer-as-nothing Crepes at points of wear. • You'll be thrilled with VANETTE'S vibrant Fall and Winter shades.

VANETTE'S Sheer Crepes are sold throughout the United States at better department stores and smart shops. VANETTES are made by the VANETTE HOSIERY MILLS, Dallas.

VANETTE HOSIERY

NELSON



GO DINING-AND-ON IN OUR BLACK CREPE EVENING SUIT. YOUR JACKET SLEEVES GLEAMING BLACK SEQUINS. YOUR FIGURE EXTRAVAGANTLY PRAISED BY THE DRAPED SHEATH. TINY BANDAGED WAIST. BRASSIÈRE BOSOM. READY-TO-WEAR ORIGINAL, $220

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



SYMBOLIC of the mode . . . luxurious cape of exquisitely matched Fromm Pedigreed Foxes . . . *bright-with-silver* . . . infinitely flattering.

This medallion identifies genuine Fromm Pedigreed Fox. It is sealed to the nose of the pelt. Insist that it is not detached until after you make your purchase. It is your positive protection against substitution. To receive without charge the pedigree of the fox, simply mail the medallion to Fromm Brothers, Inc., Hamburg, Wisconsin.

FROMM *Bright with Silver* PEDIGREED FOXES

COURTESY, JORDAN, MARSH CO. • BOSTON

jay Thorpe FIFTY-SEVENTH STREET WEST, NEW YORK



FIRST NIGHTS

Fringe, seductive through the centuries, becomes new again in an original Jay Thorpe gown from our brilliant formal collection.

LE PARFUM

Voyage à Paris

VOYAGE
À
PARIS
CORDAY
PARIS

FROM THE
ATELIERS OF
toujours Moi

No "museum" piece is this new triumph by CORDAY. Voyage à Paris is the perfume for women who live with a lilt to the hilt for *today*—heedless of yesterday—and with a "Nichevo" for tomorrow! For this is a "heady" perfume—reckless—with a superb subtlety and a teasing, tantalizing bouquet—a new thrill for Eros and a new pipe for Pan! The magic substance of which glamour is made!

CORDAY Paris

15 RUE DE LA PAIX

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Vogue
October 15th, 1937

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Vol. 90, No. 8
Whole No. 1566



Forbath & Rejane

henri Bendel inc

The robe intime in the classic tradition . . . of bright green and white chiffon, with draped head-dress to match. In our Teagown Salon.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK

MASTERPIECES IN ALASKA SEALSKIN—one of the many exquisite models that show the versatility of this fur



MODERN
ALASKA
SEALSKIN

The Genuine Alaska Sealskin is always identified by this mark

U.S. GOVT. ALASKA SEAL SKIN FOUKE ST. LOUIS DRESSING & DYE

Sleek, supple, velvety, Alaska Sealskin achieves new fashion laurels by its brilliant adaptability to contemporary fur design. Paris adores it—and America works new fashion magic with it . . . . In *Black* for all-time chic, or in *Safari Brown*, color darling of the coming Winter . . . . . *Wherever better furs are sold* . . . . . SKINS DRESSED AND DYED BY FOUKE FUR COMPANY, AGENTS OF THE U. S. GOVERNMENT FOR ALASKA SEALSKINS, ST. LOUIS, MO.



Blaze of sequins, flash of crystal, shimmer of lamé! Revival of pre-war formality, extravagance and splendor . . . and the need for pre-war discretion and flawless good taste. Wanamaker's knows that all that glitters is not high fashion; that fireworks that got "oohs" and "ahs" at the Exposition must be modified in gowns destined for private life. Wanamaker's sees to it that you look brilliant, and not bedizened. Wanamaker's new evening collection is feminine, fanciful, and elaborate in the manner of early Baroque, rather than latterday Christmas tree! The Misses Dress Shop.

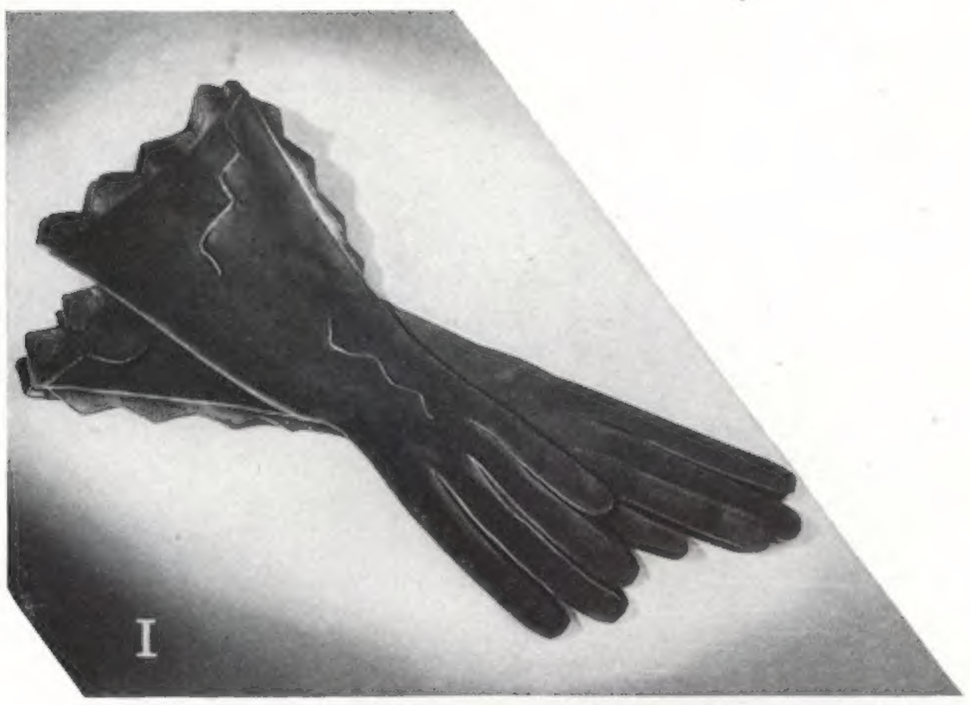
Triple sheer silk crepe, triply banded with crystal and rhinestone embroidery. White, black, coral, in sizes 12 to 18 . **49.95**

Cobwebby Chantilly-type lace, the pattern traced in iridescent Sequin—outlined decolletage, white, blue, 14-20 . . . . . **69.95**

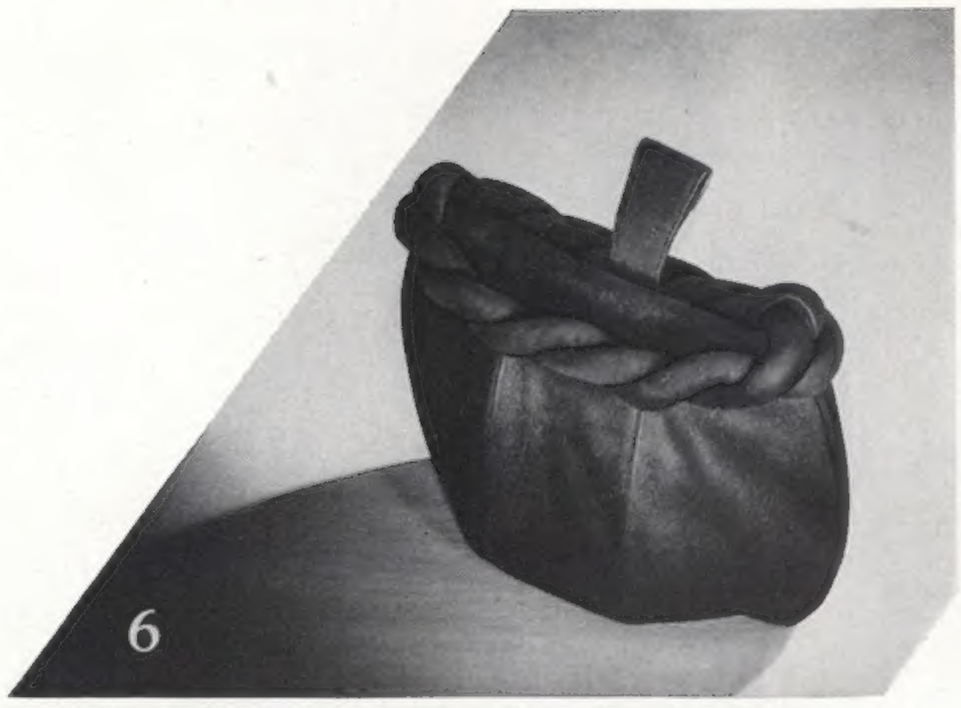
Taffeta with 2-tone cartridge pleats. Sapphire, rose, wine; black, emerald, citron; ivory, cyclamen, amethyst, 12-16. **29.95**

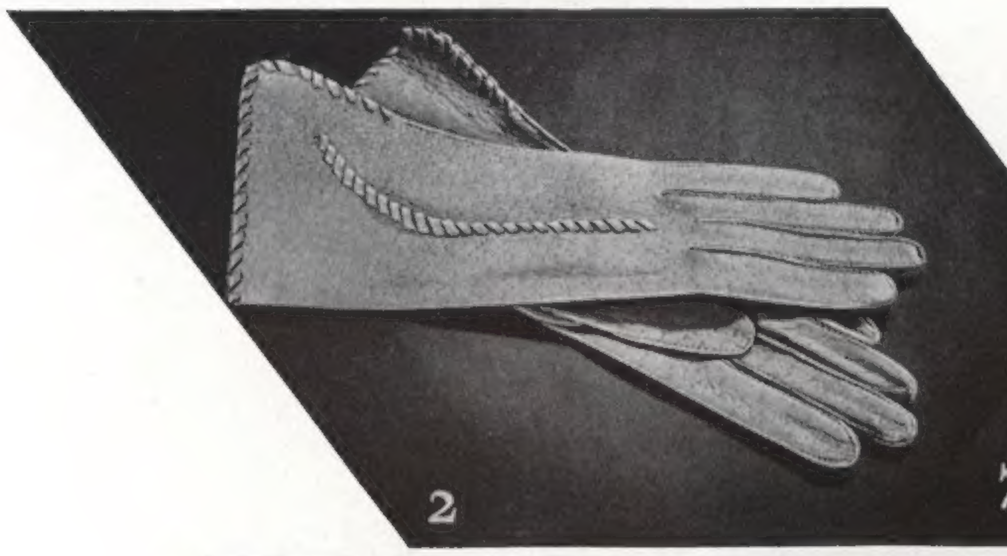
Striped brocaded lamé with pannier. Steel grey, silver and gold and blue, wine and gold; port, claret, gold. 12 to 18 . . **39.95**

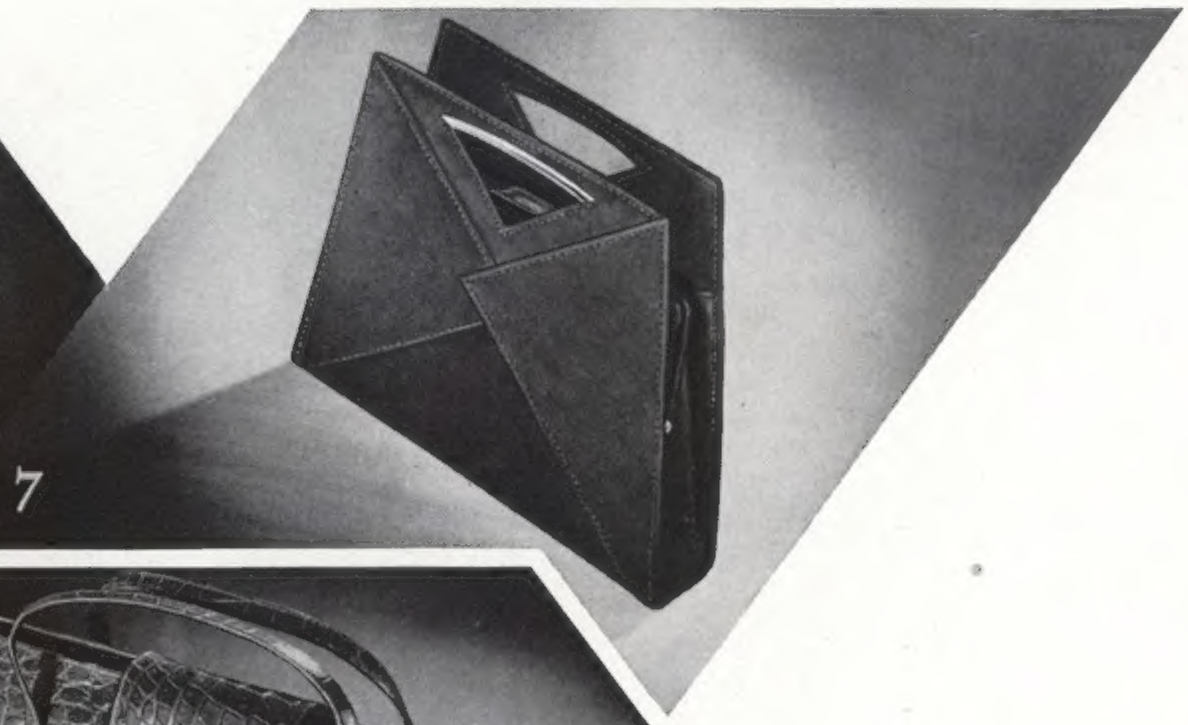
John Wanamaker NEW YORK · PHILADELPHIA



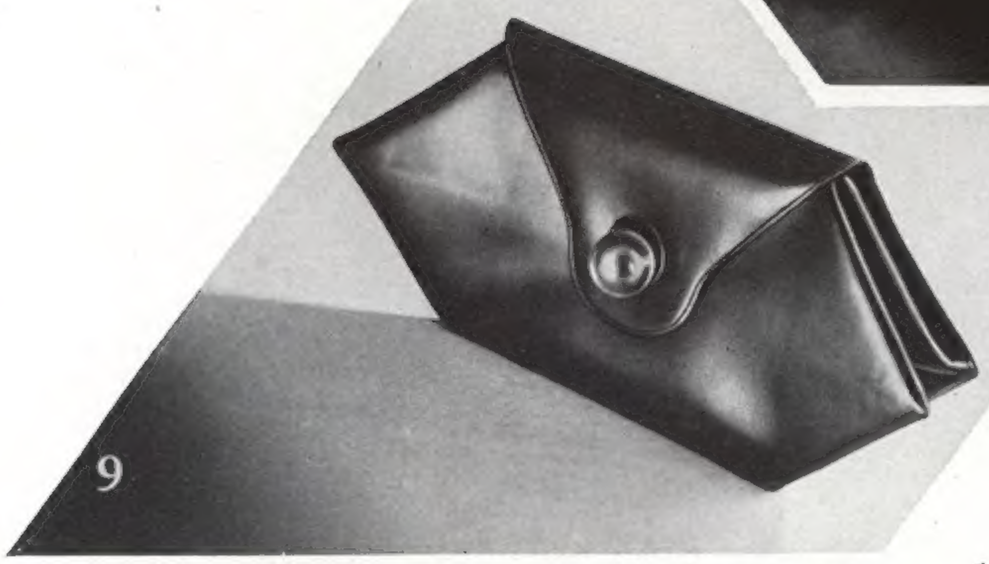
ESTABLISHED 1845
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CROSS
TRADE MARK
ENGLAND

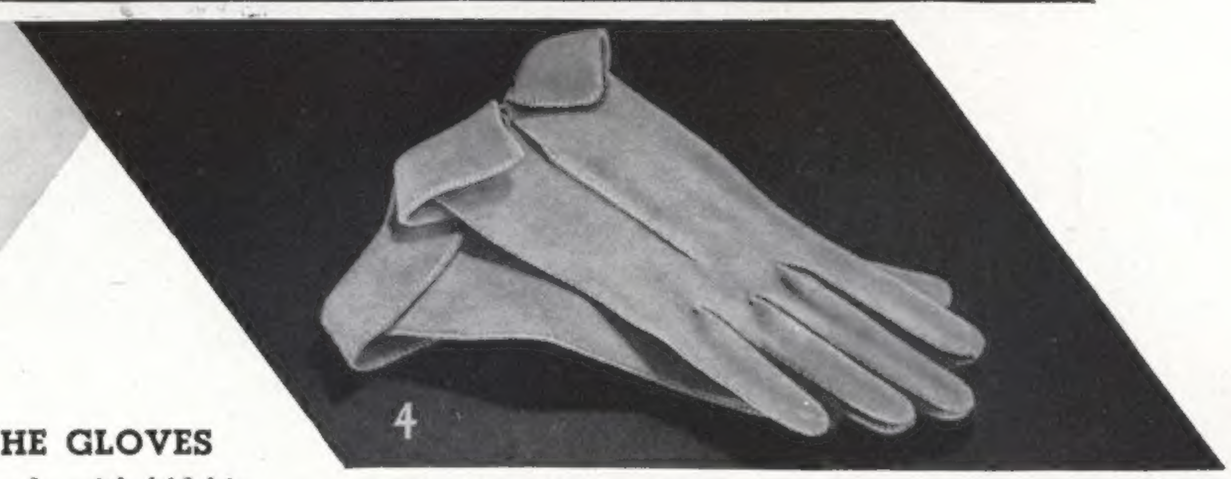












THE GLOVES

1. Suede with kidskin edging; black, brown, $5.50. **2.** Peccary, for town and country; natural and colours, $4.95. **3.** Square fingered mochetto slip-on; beige, apricot, $9.50. **4.** Country glove in Wild Donkey, $10. **5.** Handsewn capeskin; black, hazelnut; $6.50. **THE BAGS. 6.** Dressy pouch, antelope suede, $13.50. **7.** Trim suit bag, suede or calfskin, $13.50. **8.** Crocodile travel bag; $57.50; calfskin, $30. **9.** Capacious calfskin envelope; $12.50. **10.** Crocodile envelope; $40; calfskin, $18.50. All the bags in black or Fall colours.

Write for name of the Mark Cross representative in your city.





MARK CROSS **Fifth Avenue at 52nd Street, New York**



DACHÉ SEA SHELL HAT GEORGE PLATT LYNES

The Abundant Mode . . . outstanding news of a season that brings lavishly furred coats to the peak of importance. As the pivot of your wardrobe: our sleek black coat, tiny at the waist, magnificent with silver fox from chin to hem. Gorgeous return to the Paquin-pre-war kind of chic. $675. Coat Collection, *Sixth Floor.*

MARSHALL FIELD & COMPANY, Chicago



I. MAGNIN & CO.
CALIFORNIA — SEATTLE
After five o'clock, so Paris ordains,
the simplest model in simple elegance

Koret sponsors

exciting colors in crocodile again . . . fresh new shades of purple, wine and green that are chic complements to the very newest tweeds and woolens. And for your smart black costume that's a fashion "must" this season, Koret presents brilliantly designed Handbag Originals in a glossy, inky black and a soft, creamy new tan . . . the two shades that share honors as the most exhilarating and effective color accents you can find!

Black and Tan CROCODILE



GEORGE PLATT LYNES



. . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . .

Hattie Carnegie

. . . AT STRAWBRIDGE & CLOTHIER, PHILADELPHIA—

In their busy corset department, Strawbridge & Clothier are successfully solving for their clients, the difficult sculptured silhouette. This necessitates alert comparison of quality contents in foundations.

As a result the buyer has requested important fall models, such as the one shown, to be made of "DARLEEN" elastic yarn for better figure support.



*Darleen **ELASTIC YARN . . .** has tremendous strength in its finest thread. Even a lightweight garment, made of this firmer elastic, flattens your diaphragm like a pancake, nips in your waist, and sleeks your hips to the new low line. And with all this rigorous moulding, you have comfort, and supple grace in a garment made of "DARLEEN" elastic yarn. Three weights in this yarn allow fabrics for all types of figures: junior, medium, and heavy.

Will your New Foundation be made of this Finer Elastic Yarn? Mention "DARLEEN" by name

DARLINGTON FABRICS CORPORATION • 180 MADISON AVENUE • NEW YORK

*Reg. U. S. Pat. Off.

MACY'S★

LITTLE SHOPS

NEW YORK

ALIX *designs a luxurious cape . . .*

THE LITTLE SHOP *designs luxurious shopping . . .*

We saw it at Alix' . . . they say she drew the drama of it from the cape worn by the Negus in London. The Little Shop imported the original and copied it for elegant dining out, in black wool duvetyn with black caracul. It's magnificent. And it's———$159!

Your entire dinner costume, hat, accessories and lingerie are right here in the Little Shops . . . which is why this new "costume-shopping" is delighting New York. For example, the black rayon duvetyn dinner dress is 58.75; the pale blue velvet (weighted silk pile) toque (the Molyneux original 39.50) the Macy copy———17.34

The Little Shops are all together on Macy's Second Floor; they can be reached in a fraction of a minute by the first elevator on the 34th Street side, or the staircase near it.



CLOTHES • ACCESSORIES • HATS • LINGERIE

INNUENDO

by Kalmour in Celanese*

Vionnet's definition of evening elegance for Autumn! Golden nailheads sparkling on white faille taffeta of Celanese. The bodice is directoire-high, the skirt divides petal-fashion in front. Veiled head dress accompanies the costume. Also in chartreuse or black. 39.95*

Kallman & Morris, Inc., 530 Seventh Ave., N. Y.

*Reg. U. S. Pat. Off.



MILGRIM, NEW YORK—I. MAGNIN, CALIFORNIA—NEIMAN-MARCUS, DALLAS

SEE PAGE 174 FOR LIST OF OTHER STORES

Are you her type?

VOL DE NUIT

GUERLAIN


FIRST AWARD
1
CLASS PP
FIRST AWARD
1
CLASS D.T.



THE WINNING COLORS

FALL AND WINTER 1937

Cannon Towels

"CANNON" fine quality

TAKE BLUE RIBBONS IN ALL FIVE MAJOR CLASSES

Towel groups illustrated left to right

★ POPULAR PASTELS first for clear soft-but-strong colors and smart designing. Towels illustrated about 59c to about $1. Others 29c and up.

★ DEEP TONES first for rich solid-color beauty. Borders in textured white bands. Dark Green, Dark Blue, Dubonnet and Red. About $1.50 each.

★ PAN AMERICAS first for distinction. A fresh note in styling — in five softest body tones. Newer than new, and in perfect step anywhere. About $1.

★ ACCENTED WHITES first for simplicity. Some are color and white reversible patterns—others white, with deep tone borders. About 69c to 89c. Others, 29c up.

★ SHADOW TONES first for restraint, refinement, luxury. In six delicate pastels, with thin deep-tone band borders. About $2.

All these Cannon towels come in matching sets — bath towels, face towels, wash cloths and bath mats.

Judged for clean performance, for beauty, for endurance, on each and all points — Cannon towels place first, easily.

Cannon Fall Towel Fashions can be counted on to lead the whole field this year, as always. Cannon styles and colors will grace smart bathrooms everywhere all next season.

Make your own selections early. . . . You'll find new style ideas, new designs, new shades, new weaves. You'll find reliable Cannon quality — to bring new life and luster to your daily bathing ritual.

One extra-good point: This kind of splurge is easy, financially. Cannon towel values are definitely B-E-S-T. A few small dollars so spent make such a difference — in charm, in comfort, in mood and morale. . . . You can't lose — so don't wait!

Lido after dark



THE CONTE DI SAVOIA . . . MIDNIGHT!



THE miraculous Southern Route sun has gone down . . . and the scene changes utterly. Instead of beach slacks . . . it's "white tie and tails". Instead of deck tennis, fencing, traps . . . it's music and champagne . . . or Asti Spumante, if you prefer to "do as the Romans do", as you probably will. For of course this is an Italian ship, offering all the warmth and subtlety of Italy's wines and table delicacies as well as those of other countries. Daytime Lido brought first fame to the Italian Line, with its sweeping play-decks and pools. Lido after dark brings the crowning mark of elegance to your Wintertime outdoor crossing. Choose the great Rex, the gyro-stabilized Conte di Savoia, or the charming Roma, for an express voyage. Or enjoy the more leisurely route of the Vulcania or Saturnia, with their eight or nine extra ports to entertain you on the way. All are true Lido leaders . . . by day or night!

The leading **TRAVEL AGENTS** *in your city are our representatives. Consult them freely—their services are gratis. Or apply to our nearest office: New York, Philadelphia, Boston, Cleveland, Chicago, Los Angeles, San Francisco, New Orleans, Montreal, Toronto.*

ITALIAN LINE

Queries on Mink

Q Is Labrador wild mink the finest?

Ans. *It is the rarest. The annual catch for the past four years has been only 2000. But all Labrador pelts are not perfect — many would not be used by the best furriers.*

Q Are many Labrador mink coats sold?

Ans. *About twenty times as many coats are labeled Labrador mink as could possibly be made from the skins available. Even Jaeckel who have a large proportion of the catch can only make a limited number.*

Q What other types of mink are there?

Ans. *Natural Eastern, Northern, Russian and Ranch mink and blended mink provided it is of fine quality.*

Q What is ranch mink?

Ans. *Pelts from hand raised mink. Some of the finest mink comes from these sources, though like all mink it must be carefully selected. Jaeckel have ranch mink with a Labrador strain that is darker than Labrador.*





Q Why are some mink coats heavier than others?

Ans. *A large part is a matter of workmanship. Only the most highly skilled workers can produce a coat that reaches the Jaeckel standard of lightweight and softness.*

Q Is the fashion more formal?

Ans. *Three coats illustrated show mink in its most formal mood. One for evening, the others very subtle in cut for daytime wear. On the other hand we have never made so many young, casual mink coats as this season.*

Q Are Jaeckel mink coats all made to order?

Ans. *No — this season we have coats of every type and every length for immediate selection.*

Jaeckel

In California, 8660 Sunset Boulevard, Los Angeles

546 Fifth Avenue at 45th Street, New York

martha gale's

Cartwrights

get those football week-end bids every time

Why? Because they're wide-eyed with ideas . . . like an inlaid belt and an outlay of fringe, looking-glass flowers or snap-on daisies. Because Cartwright-wearers always seem to have nicer figures than anybody else. Just a sample of what's going on in the football collection at your city's nicest store. Cartwright Juniors, 1400 Broadway, New York



Franklin Simon's
NEW YORK GREENWICH

FILENE'S, Boston • FOLEY BROTHERS D. G. CO., Houston • MANDEL BROTHERS, Chicago • THE DAYTON COMPANY, Minneapolis



MA RAE

FallBar Gloves

Cleverest trick of the season is FallBar*—the gloves that make your hands *feel* warmer and *look* smaller! It's the wool in "FallBars" that keeps your fingers so toasty . . . it's the Kayser styling that makes them so smart. Perfect fitting and perfectly washable. Made in U. S. A. $1.00

BE WISER . . . BUY KAYSER

*TRADE MARK COPR. 1937, JULIUS KAYSER & CO.



Their utterly new **FEEL**

Accents Fashion's Newest Note

Expect to change all your ideas about "*shoe feel*" when you wear them. Because the new "*feel*" of Grayflex Trampers—their flattering trimness and grace—are more than just a reflection of Fashion's latest demand for "wearable feminine elegance". They are qualities that are naturally built into every Gray Brothers shoe—the perfection resulting from 71 years of specializing in smart feminine footwear. Wear them from dawn to dusk—even for informal afternoon affairs. Your feet will "feel the difference" in these full sewed welt shoes.

Most styles are priced from **6.75** to **7.75**

Slightly higher west of the Rockies

Gray Bros., Inc., Syracuse, New York

Grayflex
TRAMPERS
FEEL THE DIFFERENCE

Black or Brown suede oxford with harmonizing calf. Unusual stitching treatment. Scuff-proof military heel.



don't imagine for a moment that they are as expensive as they look

A few of the
Grayflex
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DEALERS

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ALLENTOWN ..Manning-Armstrong
ALTOONA ..... Klevan
ATLANTA ..... Regenstein's
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BIRMINGHAM .....Blach's
BOSTON.....R. H. White
CANTON.....The Parisian
CEDAR RAPIDS ..... Killian. Co.
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DAYTON.....Rike Kumler
DENVER .....Fontius
DES MOINES.....The New Utica
DETROIT.....J. L. Hudson
DUBUQUE.....Roshek Bros.
DURHAM.....Ellis Stone
EAU CLAIRE...Baker & Steinbauer
ELMIRA.....Hudson Shoe Co.
ERIE.....Halle Bros.
FAIRMOUNT.....J. M. Hartley
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HARRISBURG ..... Klevan
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MORRISTOWN.....M. Epstein
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Manning-Armstrong
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Palace Shoe Store
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PARKERSBURG.....J. E. McHenry
PATERSON .....Stenchever's
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PITTSBURGH.....Joseph Horne
PLAINFIELD.....Tepper Bros.
PORTLAND.....Owen, Moore & Co.
PORTSMOUTH .....Atlas'-Fashion
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Paramount Shoe Shop
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ROANOKE.....Heironimus Co.
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SEATTLE.....Harry Perkins
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SCHENECTADY .....Gould's
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WHITE PLAINS.....W. J. White
WICHITA.....The Geo, Innes Co.
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Denholm & McKay Co.
YONKERS.....J. Cantor
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Wimbledon* HATS
$5
SMARTEST, MOST FLATTERING OF TOWN CLASSICS
*Trade Mark Reg. U. S. Pat. Off.
When the football games are over, your WIMBLEDONS go on being the most useful, versatile hats in your Fall and Winter wardrobe. Stunning, far more flattering than you would ever expect Classic hats to be—and extraordinary values at $5.
Where do YOU Live? These Stores Exclusively Show *WIMBLEDONS in Every Color...Every Head Size
Akron, Ohio C. H. Yeager Co.
Amsterdam, N. Y. Holzheimer & Shaul
Atlanta, Ga. Rich's, Inc.
Atlantic City, N. J. M. E. Blatt Co.
Baltimore, Md. The Hub
Birmingham, Ala. Burger Phillips Co.
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Detroit, Mich. Kline's, Inc.
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Holyoke, Mass. McAusian & Wakelin Co.
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Waco, Tex. Goldstein Migel Co.
Washington, D. C. Lansburgh & Bro.
Wichita Falls, Tex. Perkins Timberlake
Youngstown, Ohio G. M. McKelvey Co.
For store showing Wimbledons nearest you, write
WIMBLEDON • 2 PARK AVENUE, NEW YORK



One-piece foundation for evening wear, average figure. Made expressly for J. W. Robinson Co. by Roth Creations. Non-elastic satin front panel, lightly boned. Back and sides in extra strong power lace, made with "Lastex" yarn. Smooth, seamless hip line, modified uplift bust. Slide fastener in back. Six super-flat garters.

Formal black lace dinner dress emphasizing the Directoire bust line. Satin foundation skirt attached to snug-fitting satin bodice, which is made with "Lastex" yarn. Double lace sleeves with rosebud clusters at shoulders. Made especially for J. W. Robinson Co. by Young America Dance Frocks and designed by Hazel Noel.

Suave foundations a "must have" for the new silhouette

When Paris decrees a snug waistline, the choice of the foundation becomes a beauty rite of supreme import. To wear well these gracious frocks, with their quaint reflection of more romantic days, you must be corseted in the same mood. So do what all the younger crowd are doing. Sheathe yourself in one of these light but firmly controlling laces or nets, made with "Lastex" yarn.

Nothing even begins to match "Lastex" yarn, when it comes to moulding and holding the body beautiful in the way it should go. Its magic is applied alike to woven or knitted fabrics, silk, cotton, wool or rayon, to webs, nets, laces, batistes or what have you, with equal effectiveness. And "Lastex" is being used more and more in all types of apparel, as in this dress, for example. You will find apparel of all kinds, under the labels of the world's most famous makers, made with benefit of "Lastex," The Miracle Yarn, at better stores everywhere.

as shown by

J. W. ROBINSON CO.

Los Angeles

•

made with

Lastex

REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT



An elastic yarn manufactured exclusively by United States Rubber Products, Inc. . . . 1790 Broadway, New York City

Van Raalte GLOVES



● These gloves are awarded the palm for their adept interpretations of important new fashions. Marlboro, of Doevel*, slips its shirred elastic strap through metal eyelets ($1); Marguery and Elysees, also Doevel*, are exponents of the self-trimmed trend ($1 each); while El Morocco, of the new luscious velvety Doeveltene*, scores a double point with its leather lacing ($1.50). Four triumphs in design and quality for American-made gloves.

*Reg. U. S. Pat. Off.

"because you love nice things"

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES
295 FIFTH AVENUE, NEW YORK CITY

FOR WINNERS' POISE ...VITALITY



LEAH



RAMONA



JOYCE

VITALITY *shoes*

$6.75 AND $7.75

COMPLETE RANGE OF SIZES AND WIDTHS



MURIEL



WATCH the winners in any group... it's vitality that takes the show! Radiating high spirit and collected poise, this quality reveals itself in every movement. Walk with vitality and you walk with beauty. This is the gift that Vitality shoes impart. New styles for fall achieve a new degree of smartness.

VITALITY SHOE COMPANY • ST. LOUIS

Division of International Shoe Company

For children and young moderns of teen age, Vitality offers specialized fit, all-leather quality and smart styles. Priced according to size $2.50 to $5.50. Vitapoise feature shoes $3.50 to $6.00

Walk with Vitality



FOR FIVE GENERATIONS WAMSUTTA SHEETS HAVE BEEN

Family Favorites

WAMSUTTA *Supercale* REG. U. S. PAT. OFF. SHEETS

The word Percale, originally the trade name of the finest Wamsutta sheets, has finally become a general textile term for a number of different grades of sheeting. Therefore, for your protection, the name SUPERCALE *has been registered at the United States Patent Office to designate Wamsutta sheets which are now made by special* EQUI-TENSION *processes.*

FROM the widest ancestral four-poster down to the tiniest crib there are sizes and styles of Wamsutta *Supercale* sheets and pillow cases to bring the blessing of restful sleep to every bed in the house.

The Wamsutta *Supercale* of today, developed by exclusive EQUI-TENSION processes, is the finest sheet of all the "Finest of Cottons" woven by Wamsutta since your mother's grandmother first bought them. It is luxuriously smooth, amazingly durable, and the new patterns of hemstitching, scalloping and real hand embroidery are truly beautiful. And, if you are interested in crib sheets, you will want to see the new Wamsutta boxed sets which make such delightful as well as practical gifts.

WAMSUTTA MILLS • *Since 1846 — The Finest of Cottons* • NEW BEDFORD, MASS.



When the talk turns to clothes over a friendly cup of tea in one's own drawing-room . . . or when the new Fashions are discussed in a forum of experts . . . Hockanum Woolens are mentioned again and again as superlatively important. Their new colors are exquisite. Their textures, in both smooth and rougher weaves, are luxuriously soft and pliant. And the new models in which they have been made are captivating! In coats, suits, dresses and ensembles . . . or by the yard . . . at good shops everywhere.

HOCKANUM Woolens

Hockanum Mills, Rockville, Connecticut Founded 1809

Division of M. T. Stevens & Sons Company, North Andover, Mass. *J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York*



Franklin Simon's

NEW YORK GREENWICH

MOLTEN GOLD *lamé for the poured-in halter bodice. Flamboyant flower and drifting net for the Viennese Waltz skirt. Claret with gold . . . Also blue or black with silver. Exclusive with our Misses' Evening Shop. Fourth Floor. 59.95*



Why try to choose between style and comfort— when you can choose Florsheims and get both? Florsheim focuses nearly fifty years of fine shoe experience on one particular type of footwear — America's most comfortable smartly tailored daytime styles.





$10.50 a few styles higher

FLORSHEIM SHOES FOR WOMEN

THE FLORSHEIM SHOE COMPANY • MANUFACTURERS • CHICAGO

Illustrated, THE VERONA, W-1413, *a classic design in a clever combination of black suede and kid; also in brown,* W-1414.

California FASHION PREVIEWS ★ ★

dedicated to a crowded Date-Book



The California Fashion Previews style selection committee, which chose this wardrobe, comprises Gwen Wakeling, 20th Century-Fox designer; Constance Bennett; Robert Kalloch, Columbia Pictures designer; Howard Greer, Hollywood stylist; Omar Kiam, Samuel Goldwyn designer; and Gwenn Walters, California Fashion Previews stylist.

California's penchant for days that are full and exciting and triumphant is reflected in these clothes. Lower left: a spectator sports dress of iridescent jersey, with a cowl-necked yoke . . . $19.75; upper left: for street wear, plaid jacket of shirred taffeta, topping a slim, dark skirt . . . $22.75; center: horizontal bands of sequins glitter across a date frock of rendezvous crepe . . . $22.75; upper right: evening hours summon up the glamour of black velvet under a jacket of striped metallic taffeta . . . $19.75.

TOM KELLEY

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California Fashion Previews

These and Other California Fashion Previews Exclusively at

Abilene, Texas	Minter Dry Goods Co.	Dubuque, Iowa	Roshek Bros.
Albany, N. Y.	John G. Myers Co.	Elkins, W. Va.	Watts, Sartor, Lear Co.
Allentown, Pa.	Hess Bros.	El Paso, Texas	Popular Dry Goods Co.
Altoona, Pa.	Wm. F. Gable Co.	Ft. Scott, Kansas	The Vogue
Austin, Texas	Marie Antoinette	Ft. Worth, Texas	W. C. Stripling Co.
Baltimore, Md.	O'Neill's	Galveston, Texas	Robert I. Cohen
Birmingham, Ala.	Loveman, Joseph & Loeb	Grand Rapids, Mich.	Herpolsheimer's
Boston, Mass.	Gilchrist's	Harrisburg, Pa.	Pomeroy's
Bridgeport, Conn.	Howland Dry Goods Co.	Jackson, Mich.	L. H. Field
Buffalo, N. Y.	J. N. Adam	Jackson, Miss.	R. E. Kennington Co.
Canton, Ohio	Halle Bros.	Jamestown, N. Y.	Nelson's of Jamestown
Chicago, Ill.	Mandel Brothers	Johnstown, Pa.	Penn Traffic Co.
Cincinnati, Ohio	John Shillito Co.	Lansing, Mich.	F. N. Arbaugh Co.
Clarksburg, W. Va.	Watts, Sartor, Lear Co.	Little Rock, Ark.	M. M. Cohen
Cleveland, Ohio	Halle Bros.	Los Angeles, Calif.	J. W. Robinson Co.
Colorado Springs, Colo.	Gidding's	Milwaukee, Wisc.	Boston Store
Columbus, Ohio	F. & R. Lazarus & Co.	Nashville, Tenn.	Armstrong's
		New Orleans, La.	Maison Blanche
		Oklahoma City, Okla.	John A. Brown
		Philadelphia, Pa.	Gimbel's
		Pittsburgh, Pa.	Gimbel's
		Portland, Oregon	Olds Wortman & King
		Poughkeepsie, N. Y.	Luckey, Platt & Co.
		Pueblo, Colo.	Crews-Beggs
		Reading, Pa.	Pomeroy's
		Rochester, N. Y.	E. W. Edwards & Son
		Rockford, Ill.	Chas. V. Weise Co.
		Saginaw, Mich.	Margo's
		Salt Lake City, Utah	Z C M I
		San Francisco, Calif.	City of Paris
		St. Louis, Mo.	Kline's
		San Angelo, Texas	The Maurice Shop
		San Antonio, Texas	Frank Bros.
		Scranton, Pa.	Scranton Dry Goods Co.
		Sioux Falls, So. Dak.	Fantle Bros.
		Warren, Ohio	Halle Bros.
		Washington, D. C.	Lansburgh & Bro., Inc.
		Wichita, Kansas	Rorabaugh's
		Wichita Falls, Texas	Orchid Shop

Ask Your Local Store for an Illustrated Booklet

★ CALIFORNIA FASHION PREVIEWS — PARK CENTRAL BUILDING, LOS ANGELES, CALIFORNIA

Rich Native Splendor

*by La Valle**

CUSTOM BOTTIER, NEW YORK

OF ORIENTAL PRINTS IN A BRILLIANT NEW EVENING SHOE. IT HAS THE BRIGHT SAVAGE COLORS OF SCHEHERAZADE—THE PROUD ARCHED LOVELINESS OF A PRINCESS OF THE INDIES. BRILLIANTLY KEYED TO THE FORMALITY AND ELEGANCE OF THE COMING SEASON



*Makers of famous Fenton Last Footwear for Saks Fifth Avenue

Recast your features







WITH THE HELP OF THE NEW

FACE MOULDING HOME TREATMENT

by Elizabeth Arden

Why let age destroy the contours of a youthful face? Why allow lazy sagging muscles, a scrawny neck or an over-developed chin to rob your features of the charm and vividness of your early twenties? *The remedy is in your own hands.* Every day devote just 15 minutes to the care of your beauty . . . Elizabeth Arden's marvelous NEW FACE MOULDING HOME TREATMENT is founded on expert study of the problems of muscle rejuvenation and years of practical experience in firming lax tissues. Elizabeth Arden's beautifully illustrated Face Moulding Home Treatment Bock teaches the use of her essential preparations* . . . explains how to promote muscle-resistance by an entirely new principle in exercise. Wonderful results are being obtained every day. The exercises Miss Arden recommends are pleasant and easy to follow: you practice them in the privacy of your own boudoir . . . Start today . . . *A copy of the New Face Moulding Home Treatment Booklet will be presented with the purchase of any Elizabeth Arden preparation at smart shops everywhere.*

**Ardena Cleansing Cream, $1.00 to $8.00 • Ardena Skin Tonic, 85c to $15.00 • Ardena Velva Cream, $1.00 to $6.00 • Orange Skin Cream, $1.00 to $8.00 • Velva Cream Mask, $2.00 and $5.00 • Joie de Vivre Gland Cream, $7.50 and $15.00 • Glamour Complexion Box, containing Poudre d'Illusion and Cameo Powder, $3.50*

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK



From the Debutante Department
SAKS FIFTH AVENUE

Imperata, banner fabric in the revival of 1900 Fashions. A Botany classic whose smooth, permanent lustre is a striking example of the current vogue for elegance . . . a weave of luxury that becomes the fitted lines of this Chanel adaptation. Crescent pockets and a regulation collar of Persian point up the charm of its Guardsman silhouette. Sizes 12 to 20. 79.95

BOTANY WORSTED MILLS, PASSAIC, N. J. • NEW YORK SHOWROOMS: 1450 BROADWAY

Manufacturers of Fabrics for Women's Wear and Men's Wear • Top-Dyed Yarns for Hand-Knitting • Creators of the Botany Tie • Makers of the Botany Robe for Men

Imperata by the yard is available in the yard goods departments of the country's leading stores.



Waist Away

IN GOOD FORM

THANKS TO TEENS BY CARTER

Designed for the young crowd . . . and the agile ones, this Teens group by Carter has a pet hate on waistlines. Stubborn thighs, rebel torsos and obvious rears, too, for that matter. What's more, you can depend on them to do something about it. In a velvet-glove manner, tho' . . . Teens never cramp your freedom.

Like all other Carter's, for slimsters or more developed figures, they believe that a smooth line need never give away its technique. There's no hint of "armor plate" in any canny Carter. One reason is "Lastex" . . . the chief one is *designing*.

Prices for Teens are easy to take, $2. to $3.50. Other Carter's for active young figures, $1. to $7.50.

Carter's

FOUNDATIONS *Pre-shrunk*

TEENS EIGHT COMPLETE, F46, a blithe little all-in-one that does plenty for figures. New lace uplift with high ideas in bosoms! Sizes 32 to 38, $3.50.

• • •

TEENS SEVEN PANTIE, P93, long enough to make certain of smooth, lean thighs. Inside front panel with 2 bones. Can be worn with or without garters. Smooth fabric crotch. Sizes 24 to 30. $3.50.

• • •

SNIPPERSONE GIRDLE, G12, the perfect "young foundation." Designed to teach youngsters to be careful with curves. Boneless. Special waistband finish that won't roll down. Sizes 24 to 30. $2.00.

• • •

Send for illustrated booklet, "Hold That Line!"

• • •

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Dallas, Chicago, San Francisco. Home Executive Offices: Needham Heights, Massachusetts. Made and sold in Canada by J. Eisman & Company, Ltd., Toronto.



EHRLICH-LAZINK

HOW TO USE ENDOCREME—4

Endocreme is advertised by its friends. This magically successful new beauty cream has been launched by Vogue readers who have given it to their friends—have told their friends about it—and, best of all, have looked so well that their friends have asked: "*What* is your beauty secret?"

Women who have discovered this secret are writing, by hundreds, to tell the makers of Endocreme how happy they are. From recent letters we quote:

"Really the Endocreme has done wonders for my face; woke it up from the longest sleep ever."

"My skin would get quite dry, but now it is like velvet."

"I have not yet told anyone what I am using, but I have been complimented on the clearness of my skin."

"Having reached 37 with a better than fair skin, I welcome the cream that will preserve, even if not benefit, what I have. Entirely satisfied with results."

"There is a noticeable improvement in the color and texture of my skin, and a big improvement in my neck. I am delighted."

Here is the Endocreme treatment recommended for those ugly lines around the mouth—and for general results, too, on your forehead, face, neck and arms.

FOR CIRCUMORAL WRINKLES *Massage with Endocreme*





1. Endocreme is a night cream, containing the synthetic dihydro form of the follicular endocrine—known as Estradiol. This active ingredient is found only in Endocreme. It needs to be left on the skin for at least six hours to secure proper absorption—so use Endocreme at night.

2. The nightly dose of Endocreme for face, neck and hands is 2 grams (about ½ teaspoonful measured flat). But you need not measure. If you are using Endocreme only for your face, neck and hands, and if your jar is used up in from 30 to 35 nights, the amount is correct.

3. When applying Endocreme, be sure that the skin is thoroughly clean and dry. Use mild soap and soft water—or use your regular cleansing cream—but be sure to wipe the skin dry with cleansing tissues before you apply Endocreme. Otherwise, the Endocreme will be diluted and may work more slowly.

4. Now, with your finger tips massage Endocreme gently but very thoroughly into your skin. Continue this gentle but thorough massage until you have rubbed your Endocreme into the skin of every area you wish to treat. Always massage in the direction shown by the arrows in the Endocreme "Venus Diagram."

5. On the backs of your hands stroke Endocreme upward from your fingers to your wrists, or higher. Then pat the underchin and throat with the backs of your hands.

6. The time spent in applying Endocreme is well spent because the special ingredient is absorbed through the hair follicles into the sweat glands or through the openings of the sebaceous glands, and from there into the surrounding tissues. Endocreme cannot do its work until it has been absorbed.

7. Be sure all facial massage is gentle. Harsh massage is unwise.

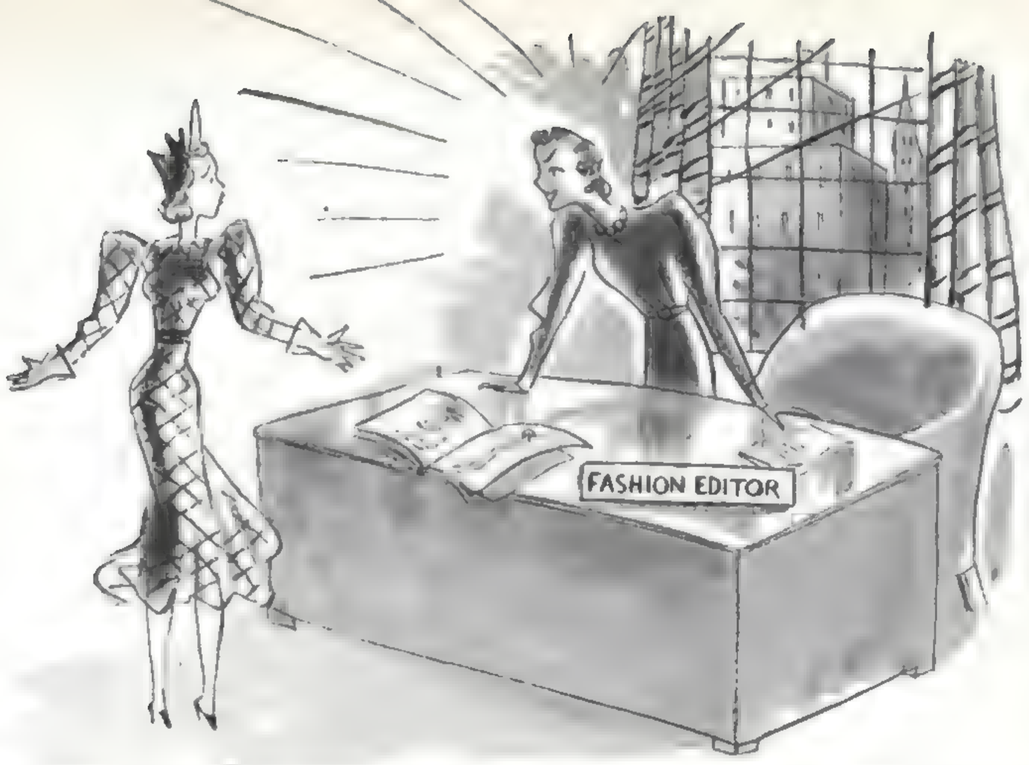
8. Use Endocreme at night, every night, and leave it on all night for full absorption; it will not stain pillows or night clothes. It is prepared from fine oils in a combination which melts readily at body temperature. If the contents of the jar show a tendency to melt, keep in a cooler place.

Copyright, 1937, Hiresun Laboratories, Inc.

ENDOCREME

Trade Mark

Endocreme is sold by the best department stores, specialty shops, and pharmacists, in two-ounce jars. If your favorite store is "sold out", please send its name with $3.50 to ENDOCREME, 551 Fifth Avenue, New York, for a jar postpaid.



"but you CAN look like the *Fashion Ads!*"



1. EVEN THOUGH you must have *three* figures this season, you can do it *easily!* Take this pencil-slim sports dress. Not a single protrusion at hips or waist. The secret is the *corset*—and its flat-lying TALON slide fastener!





2. OR TAKE this "hour glass" evening gown. A far cry from your sports dress—but a simple change to make! Just the correct corset—with the TALON fastener to give unruffled smoothness at hips and waist!





TALON fastener is the only slide fastener especially made to meet the severe requirements of corsets. It locks securely. It is not harmed by laundering. Always operates perfectly.



3. STILL ANOTHER figure! High waisted Directoire lines for formal afternoons. Here, too, choose the right corset—be sure it has the seam-like TALON fastener—and your figure takes care of itself!

Under today's fitted dresses you need foundations closed with the flat-lying TALON slide fastener
Reg. U.S.Pat.Off.

FASHIONS, this season, fit your figure like a sheath...daytime as well as evening. Yet no matter how closely the new dresses hug your "midriff"—your silhouette must be completely smooth. Not even the tell-tale ridge of a corset closure is allowed. Impossible perfection? Not at all! Just be sure your girdles and "all-in-ones" are closed with the smooth, unobtrusive Talon fastener. Address all inquiries to Talon, Inc., 71 West 35th St., New York, N. Y.

TALON, INC., MEADVILLE, PENNSYLVANIA

TALON SLIDE FASTENER
REG. U. S. PAT. OFF.

GO TO TOWN—

FEET AT EASE



Gilbert Bundy



IN

Stetson

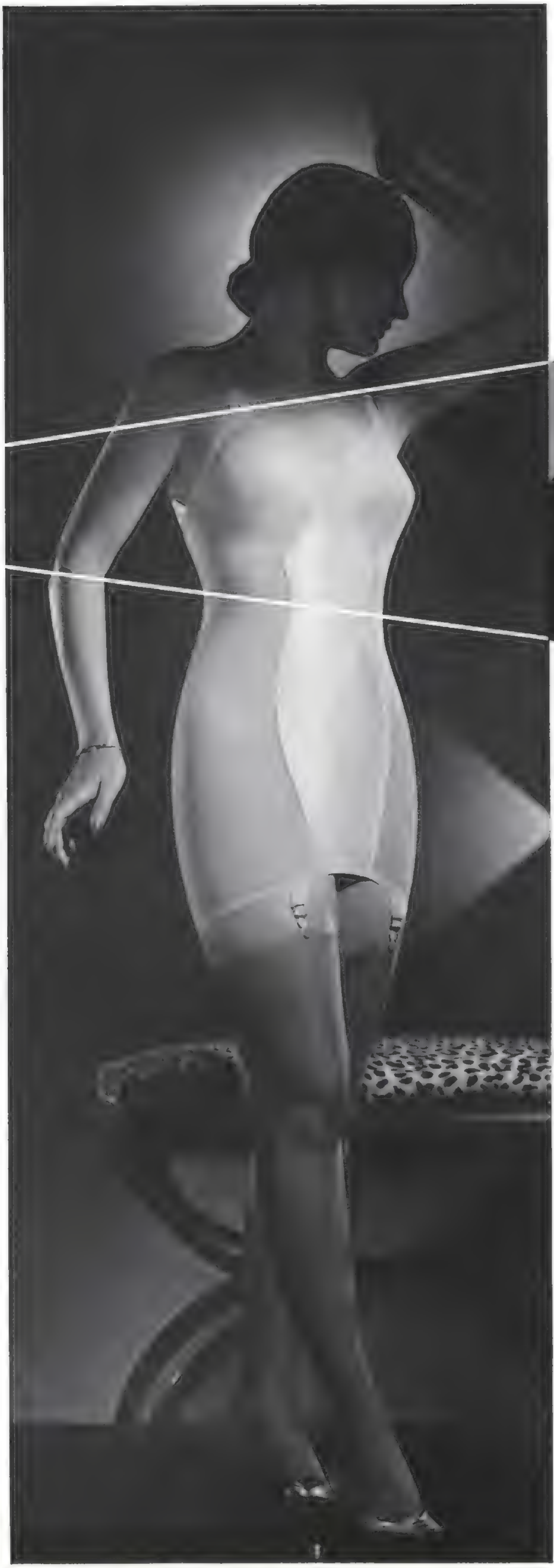
TAILORITES

You can sense immediately where they get their style inspiration. From heel to toe they are swankly severe, smartly mannish in line and pattern. A perfect complement to your tailored suits and ensembles.

Tailorites are *the* shoes of the day, for daytimes in town. Because they are not only lovely to look at—but also delightful to wear! Stetson craftsmen have long been recognized as masters of the art of making footwear that fits and flexes in a way that puts your feet completely at ease. Ask to see these newest Stetson footwear creations for fall—on display now, at your dealer's.

Illustrated, top to bottom: TAILORSTITCH, TAILORSTRAP, TAILORSQUARE, TAILORTIP

THE STETSON SHOE COMPANY, INC., South Weymouth, Mass.



FOR FIGURE RHYTHM

"Foundettes"

BY MUNSINGWEAR



WITH THE NEW

Bando-Lure Top

SOMETHING NEW has happened since you last bought a foundation. Munsingwear has created exclusively for "Foundettes" a new type bandeau top—*Bando-lure.*

If you could see *Bando-lure* on three utterly different types of figures you would appreciate its magic! Cunningly devised with a seamless underbust portion of Lastex to uplift, mold and support the bust in the new high line, *Bando-lure* accomplishes this comfortable contour control, not only for average busts, but for small and full busts as well!

Ask to see the new full-length "Foundettes" with the new *Bando-lure* top, also the new "Foundette" *Bando-lure* bandeau. Fashioned of extra-resilient Lastex yarn, "Foundettes" provide the figure rhythm of long flat hipline, slim taut diaphragm, and utmost freedom of movement. "Foundettes" wash and wear well. They cost surprisingly little.

MUNSINGWEAR, MINNEAPOLIS

BIG and Important Looking

. . . Yet the new tailored handbags are almost as light and soft as your daintiest evening bag . . . thanks to the flexible little TALON *fastener in the closures.*
Reg. U. S. Pat. Off.





See how skillfully they've matched hat and gloves to this smart cross-stitched bag of English suede. And note how, like all good handbag-makers, they've made sure that the slide fastener in the bag is a Talon slide fastener. Be just as particular yourself. Look for the name "Talon" on the pull-tab. For that's the handbag fastener that always works perfectly! Hookless Fastener Company, Meadville, Pennsylvania.

TALON SLIDE FASTENER FOR HANDBAGS
Reg. U. S. Pat. Off.

"Driving a car used to ruin my shoes...

TILL I GOT SCUFFLESS HEELS!"



An elegant high-fashioned style in rust alligator. This one and dozens of others now being shown by ANDREW GELLER have *scuffless* heels. The comfortable and wearable step-in gore shown here is really one of the very smartest ideas in foot fashions this fall.

Push down on the pedals—tear up the road—these crisp autumn days are *fast* days. But watch out for your heels . . . for there's nothing quite so damaging as the punishment that pedals can give them.

What woman hasn't, sometime or other, ruined a perfectly good pair of shoes while driving? Then's when you wish you really *had* insisted on getting shoes with scuffless heels.

Today just about all the leading stores and shops have styles with scuffless heels. Shown here are two of the new fall models on which Scuffless "Pyraheel" is being featured. Look at their chic, their smartness, their style. See how practical they are—how they won't scuff, check or crack. And in the Built-up heel effect they're lighter, they're more comfortable to wear.

No wonder so many smart women are now asking for—and buying—shoes with Scuffless "Pyraheel."



Smart to the tip of your toes when you're wearing this chic black suede and black calf model from the new line of GROSSMAN'S SHOES, INC. Note especially the French custom-folded tip, fox and stays. Blind eyelets, too. And *scuffless* heels, of course.

Scuffless DUPONT **PYRAHEEL**

REG. U. S. PAT. OFF.

Vogue's third PRIX de PARIS

What college deans say about it

"I take pleasure in endorsing the third annual 'Prix de Paris' of Vogue. It offers a splendid opportunity for talented young women to enter a competition which may serve to discover for them their own capabilities and, if successful, to enable them to gain valuable training."

Lide Spragins, Dean of Women
SOUTHERN METHODIST UNIVERSITY

"I feel that participation in the 'Prix de Paris' contest was a valuable experience for our senior contestants. The satisfaction that came from taking part in a project managed by an organization as authoritative as is Vogue in the field of fashions, was undoubtedly one thing that made the contest seem worth while to the participants."

Mary L. Mutschler
DEAN OF ROCKFORD COLLEGE

"The 'Prix de Paris' was extremely helpful to our senior class and has been stimulating to the women of our campus. Whether they are successful or not, it is a valuable thing for college graduates to look over their own qualifications and see whether they are eligible for such opportunities as you are offering."

Esther Allen Gow, Dean of Women
OHIO STATE UNIVERSITY

To Vogue's editors have come these statements from College Deans endorsing Vogue's third Prix de Paris—a career contest open to members of the senior classes of accredited colleges and universities.

There will be two major prizes, each offering a position, with salary, on the staff of Vogue magazine. The winner of the first prize will be awarded at least one full year's employment with Vogue, six months of which will be spent in the New York office, the remaining six months in Vogue's Paris office.

A second prize of at least six months on Vogue's New York staff will be awarded the runner-up.

Use the entry blank at right to enter the contest.

All entries must be received by November 20th!

"I am glad to know that Vogue is announcing its third annual competition for its 'Prix de Paris'. The two earlier competitions have offered stimulating opportunities to young women who are interested in fashions to test their ability and promise in fashion careers."

Lucy Ward Stebbins, Dean of Women
UNIVERSITY OF CALIFORNIA

"I am glad to tell you that VOGUE'S 'Prix de Paris' has been of much interest to some of our senior women. Those who have entered the contest have felt that it has been of benefit to them in many ways. Last year, the girls of the senior class were delighted that one of their classmates won honorable mention."

Alice M. Baldwin, Dean of Women
DUKE UNIVERSITY

ENTRY BLANK

Enroll my name as an entrant in Vogue's Prix de Paris.

Name _____

Home Address _____

I am a member of the class of 1938 of _____

☐ **College** ☐ **University**

College Address _____

V 10-15-37

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1938 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entry blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th.

3. The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants; second, a thesis (not to exceed 1500 words) on a general fashion subject to be selected by Vogue.

4. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue and the succeeding quizzes will appear in the issues of December 1st, January 1st, February 1st, March 1st and April 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

5. Each quiz will be made up of from 5 to 10 questions which will range, in subject matter, from definite fashion points to "idea" questions on the general fashion field.

6. Papers will be graded on these points:
   (a) Fashion knowledge derived from a study of Vogue.
   (b) Clear and vivid writing.
   (c) Dramatic presentation of ideas.
   (d) General information.

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all six quizzes and write a thesis in order to be eligible for a prize.

9. Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1938.

10. All test papers and theses must be typewritten in double space on one side of the page. The name and college of the contestant must appear on *every* page.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the *Prix de Paris* will be announced on or about May 15th, 1938. The girls selected by the Editors, on the basis of test answers, theses and interviews, will join Vogue's staff for the following year. First prize is a year's employment with Vogue, at least six months of which will be spent in the Paris office. The winner will be paid an adequate salary *plus* her expenses to and from Paris. The winner of second place in the contest will be employed for at least six months in the New York office of Vogue. Suitability for permanent positions on Vogue's staff will also be a factor in the selection of the prize-winners.

WINTER COMING UP!

DOWN WITH SHIVERS
UP WITH ALLURE IN

Carterettes



FINE TUCK *(left)* **sleek fitting vest, plenty long for warmth; just-below-the-knee panties of light weight wool and cotton. Small, medium, large, extra large.**

• • •

PANEL STRIPE *(center)* **25% silk and wool vest and knee-length panties in smart, figure-slimming design. Grand for football games. Small, medium, large, extra large.**

• • •

SHELL PATTERN *(right)* **perfect for active Winter sports; short sleeved crew neck vest and ankle-length panties. 25% silk and wool. Small, medium, large.**

Blithe, lacy little Warmers... Sleek as your Skin!

It takes more than your pride to keep warm! So, dear lady, for your fatal charm and your own sweet comfort, slip into a skin-slim Carter vest and pantie of silk-and-wool, cotton-and-wool, or one of Carter's other heart-warming fabrics. They fit like your skin, look like lace, and make you feel like a well-protected orchid in zero weather! Prices are easy: 50c to $1.50 each.

Carter's UNDERTHINGS

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Offices: Needham Heights, Mass.

MATRIX

"Your footprint in Leather"



BEVERLY—Patent tips and trim brightly gleam on Jet Black Suede.

SHOREHAM—Black or Brown Suede, Black or Brown Kid, all with Genuine Calcutta Lizard trim.

SONJA—A dressy model with restful Cuban heel. In Black or Brown Suede.

CREATED BY REED

You know how restfully your head sinks down into a pillow—makes a natural impression . . . then finds perfect support. Just so you'll find complete, natural support for your body weight in ***Matrix*** Shoes. For "your footprint in leather", their moulded inner sole, is an actual impression of the bottom of your foot—a curved sole which hugs your foot, line for line. That's why there is such glorious relaxation in custom-smart ***Matrix*** Originals. Matrix Shoes at $10.75 and up. E. P. Reed & Co., Rochester, N.Y. Matrix Style Studio, 47 West 34th St., New York, N.Y.

Superlative

IN ITS OWN BEAUTY

. . . AND YOURS!



French Mold

BY

FLEXEES

THE WORLD'S LOVELIEST FOUNDATIONS

ARTISTIC FOUNDATIONS • FIFTH AVENUE, NEW YORK



Jessie Franklin Turner

at 410 Park Avenue has an international reputation for distinctive clothes. She follows no trend—but sculptures her lines . . . she works with only the most unusual fabrics which are from far distant points of the world . . . her color combinations are of rare beauty, renowned for their portrait qualities. Naturally, Miss Turner insists that fine sheer stockings in just the right shade are of the utmost importance.

Fall's new fabrics are smoother and finer textured. Your stockings must harmonize . . . must have *extra sheerness.*

With the advancing season come busier days. Your stockings must have *extra strength.*

And, for the correct accent, the colors must be authentic and fresh.

Your Fall calls for Berk-twist Stockings! They look sheerer and wear longer . . . a patented twist in the threads makes them sleek-fitting, slenderizing, more resistant to snags and pulls.

For sheer smartness and color correctness, choose the beautiful Berk-twist Stockings.

BERKSHIRE KNITTING MILLS, READING, PA.

2-thread for evening wear, with your dancing slippers.

3-thread for afternoon, with pumps or sandals.

4-thread for street and business, with daytime shoes.

Berk twist

the sheer crepe stocking by **BERKSHIRE**

George Platt Lynes

Pagnin's marvelous coat
sheath in English wool
with shoulder shower
and bull – length
torrent of prime
silver fox 595.00

Bonwit Teller

FIFTH AVENUE
NEW YORK

NOW Vogue YOU KNOW BETTER...





"For California is the same old shining sun-spot—the same unlimited playground—that you've always heard about from nagging and right-minded travellers like Vogue"—from VOGUE, July 15, 1937.

"Unlimited Playground"—yes! But there's so much that's new and exciting and different going on all the time that it isn't the same *old* place at all. For one thing, it begins to look as though the whole stage, literary and creative set of the entire country had moved in on us permanently. Why, VOGUE, you, yourself, said in the same article..."here, boldly, one may ogle Benchley, Don Stewart, George Kaufman, Moss Hart, and other mighty wits, as they hatch the latest quips and cranks." And, VOGUE, what about Santa Anita, and Bing Crosby's new track, the new desert resorts, the big radio shows, the celebrity-filled night spots, and the British and Russian colonies that have sprung up right under our sun-tanned noses? By "the same old shining sun-spot,"—

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"By the mark, ten . . .



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Aboard all Cunard White Star liners, when approaching harbour at slow speed, a quartermaster sounds the ocean depth by hand lead and line . . . casting time after time from a small platform called the 'chains', on the side, under the bridge. When the lead has reached bottom he looks—or feels, at night—for the nearest marker . . . these being alternately of bunting, leather and knots, to make identification easy. A leather marker, for instance, indicates 10 fathoms—60 feet. For this depth he sings out "by the mark, ten!" But as the ship speeds on the next cast may reach 12 fathoms . . . for which there is no marker—the next above 10 being 13. So for this in-between measure the leadsman shouts " . . . the deep, twelve!" Thus will the quartermaster's cry be heard off Tourane and Piraeus, off Havana and Cherbourg. Thus Cunard White Star, all over the world, supplements modern electric fathometers with the ancient safeguard that is part of Britain's tradition: human vigilance.

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"the deep, twelve ..."



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CUNARD WHITE STAR



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Left, Driekop Gorge. Transvaal.
Below. Polana Beach. Lourenço Marques.

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Right, Durban Country Club; below, Venster Rock. Caledon, Cape Province.

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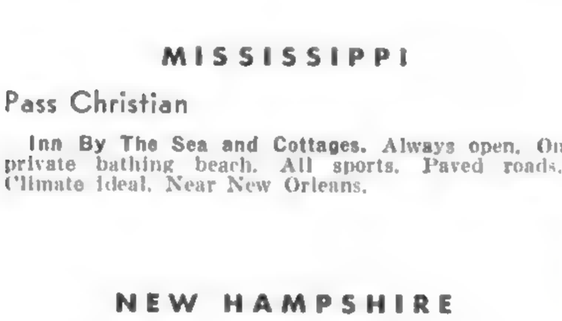
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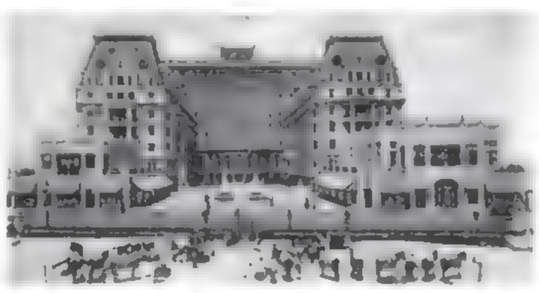
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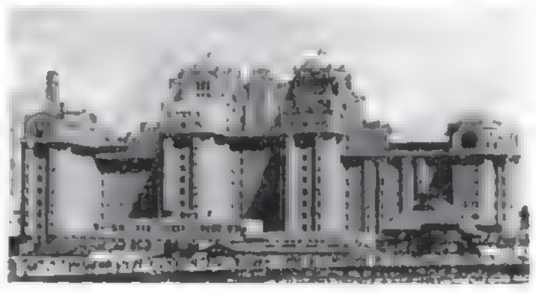
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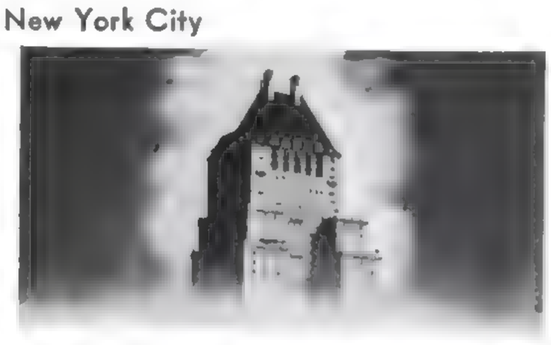


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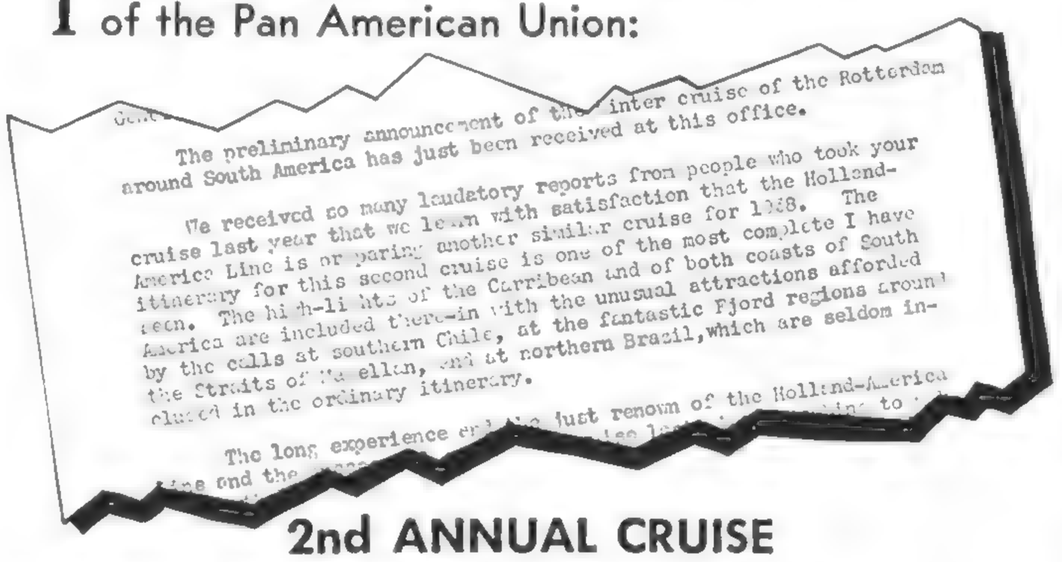
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DECORATOR'S DAY-BOOK

PIANO trouble: Almost until now, the piano problem has been a musical rather than a decorative one. We have been perfectly happy to say that the sleek ebony case we have always known was quite enough to justify itself, and that any attempt at glorification was excessive and unmusical. This still stands, up to a point, but late developments in piano-cases show us that we were partly wrong.

The placing of pianos is, in a way, more important than their cases, and you will find, strangely enough, that a secluded corner near the entrance of a room is perhaps the best spot, since it leaves the rest of your space unencumbered. In this position, the great bulk of a grand piano is all but unseen, and beyond that it leaves the far end of the room free for listeners.

The matter of low screens built to fill the inevitable gap from floor to piano-height has been taken up very successfully by Jean-Michel Frank with a simple straw-work version, and the rule of leaving the top of a piano entirely bare except for the inevitable lights and music should be clear enough. The lighting problem is something else again, one tall lamp being usually not quite enough. A pair of electrified candlesticks with dark shades will do better by your pianist and by your guests; there will be a better distribution of light on the music and less eye-strain on the part of your guests. And there is even an almost invisible indirect light that fits below the music-rack, which is the best solution of all.

As to cases, there is still the black ebony that traditionally spells "music"; no fuss about it, and, in a way, it is the classic piano-case. But, with the great increase of interest (and sales) in pianos, has come a number of variations in the design and material used. Steinway has gone modern with a case designed by Donald Deskey—bleached walnut is the wood, and directly modern the design. The original of this piano is shown in the American Pavillon at the Paris Exposition, and its duplicate shown here is a model of fine simplicity, with wide, straight supports instead of the usual tapered or (earlier) fat versions of Louis XVI.

Mathushek has developed in the console type of piano a model of knotted pine, which ought to fade into the background of any truly Early American interior; and Hardman-Peck will show you their very miniature piano wonderfully done up in the most exotic of zebra-woods, that favourite of Regency designers.

All of which makes for a far less obtrusive object than the classic ebony, particularly in these days of pale walls and bleached furniture.

Anne Tiffany, whose pleasant interiors have transformed the St. Regis Hotel, has launched a shop in Fifty-Seventh Street, filled with furniture and china that can be found nowhere else. The huge old Wedgwood dinner-service (there are ninety-seven pieces) of cream-coloured queen's-ware, with borders latticed in gilt and vermilion, has thirty-odd plates, almost as many soup-plates, and various large and decorative tureens and platters.

There is a rare and simple Chippendale mantelpiece of deal in a rosy colour, with a delicate Gothicized cornice and pilasters —something to build a room around, this. A small square Sheraton breakfast table of orange mahogany has inlaid bands, measures, in all, only about thirty inches square, and is usable

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DECORATOR'S DAY-BOOK

for bridge, as well as breakfast. Then, too, a cream-and-yellow Sheraton bamboo cabinet, small in scale, has open end-shelves, wire doors lined with old yellow silk below, three open shelves above, and a pair of wall-lights—slender metal arms springing from flat urns and holding large crystal globes.

Here, there is a most diverting one-person tea-service of old Brussels porcelain: a large pot in the form of an apple, a smaller one shaped like a pear (shades of Eric Satie and his musical suite of the same name), a peach-shaped sugar box, and a leaf-shaped cup and saucer, all mounted on a tray that is really a bright green porcelain leaf. The fruits are in yellow with touches of red, and the green of the leaves is intensely green. You will probably never see another tea-set like this.

ITEMS ABOUT TOWN: Still in Fifty-Seventh Street. Mrs. Tysen's shop shows a new collection of old English and Irish (and occasionally Italian) furniture, all of the finest quality. Mrs. Tysen has unaccountably found a complete set of twelve Heppelwhite mahogany chairs, in Heppelwhite's French manner, with seats and backs covered with yellow damask, and an equally interesting set of ten Regency side chairs in black and gilt, with finely turned frames and seats and backs of cane, each with a carved and gilded lion's-head medallion.

On the modern side, Mrs. Tysen shows a superb Jean-Michel Frank cabinet with doors of sycamore inlaid in a radiating pattern, concealing behind them a dozen or more drawers that will hold almost anything.

Appropriately enough, Frances Miller is showing her latest printed fabrics and rugs, all hand-woven and specially designed, in the new Rockefeller flats. Her flair for colour includes an extraordinary oval rug with a white carved pattern nearly covering the surface, leaving only small patches of emerald-green as a background. She has, too, a coarsely woven fabric of stripes in crimson and blue on an oyster-white ground, doubly effective in this season of stripes, and a loosely woven chenille-like curtain fabric that is all but indescribable.

Venetian glass has always had an incredible fragility, but the new Venini glass shown by Bergdorf Goodman changes all this. It is beautifully thick in texture and scale, and modern beyond belief. There are thickly modelled leaves to conceal indirect lights, and thick tumblers that are really vases with narrow bases and flaring tops; squarish ash-trays and tall beakers, all in grey and deeper colours, ruby and dark blue and bottle-green, with tiny bubbles making the interesting texture. The bottles, boxes, and trays of this same glass are a little more traditional, but the ones with a fine spiral hair-line blown in are really remarkable. These are either white, or a wonderful moonstone colour, with the stoppers flecked in gold.

Those handsome stuffed cloth leopards we have seen about are imported from England, we find, and decorative as they are, they now have equally decorative companions—lambs with felt sunflowers in their mouths, and lions that have a mild, un-British look. Frivolous as all this may seem as decoration, a modern mantelpiece would take a pair of these animals as a decoration as well as Victorian mantelpieces took their Staffordshire ancestors—and more amusingly.

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VOGUE COVERS

Chicago vs. New York



Although New York's fashion shows are important and numerous, we've just heard about one in Chicago that proves we have a rival. On the nineteenth of October, the Annual Fashion Show for St. Luke's Hospital will be held in the Grand Ballroom of the Stevens Hotel in a truly professional manner.

Women with years of experience head the various committees, and, during the last ten years, nearly $280,000 has been netted from these fashion shows. Most of the money goes into the Social Service and Out Patient Departments of the Hospital.

Chicago's loveliest débutantes and young married women will model the new winter clothes from the best couturiers. Tea will be served following the afternoon show; at night, dinner will precede it. To make this choice selection of models even more beautiful, Elizabeth Arden will practically transfer her Chicago Shop to the dressing-room of the Fashion Show, and will work from nine in the morning on.

Monte Carlo Ballet Russe

There are, we admit, people who have no particular enthusiasm for music or art or the theatre. But only a few can resist the Ballet Russe de Monte Carlo's fusion of pantomime, music, settings, and costumes. The rest are probably already aware that the Ballet will be at the Metropolitan Opera House for ten days, beginning on Friday, October twenty-second; this after a summer at Covent Garden, playing to London's legions of balletomanes.

There will be four new ballets to supplement all the old favourites: one of them, "The Amorous Lion," has modern settings and costumes by Pierre Roy, whose work you've often seen in Vogue. The cover of the December 1, 1936, issue shows his classic technique in depicting details that will evoke an abstract conception, if you know what that means.

"Francesca da Rimini" is a new ballet whose *décor* was designed by another of Vogue's artistic mentors —Oliver Messel. (His panoramic impressions of a costume ball appeared in the Coronation issue of British Vogue.) Tchaikovsky's music and Lichine's choreography will join forces to tell the tale of Francesca's sad marriage to an extremely ugly Renaissance potentate, of her love for her handsome brother-in-law, and her husband's ungentlemanly discovery and murder of the two lovers.

Fokine's translation of Rimsky-Korsakoff's exotic "Le Coq d'Or" will take nearly an hour to perform. Any one who saw the opera last winter will agree that it's the most perfect material for a romantic ballet. And the fourth addition to the Monte Carlo repertoire will be a Händel-Lichine-Larianoff production—"The Gods Go A-Begging." What with these, and the sixteen perennials already a part of their program, you can run the gauntlet of æsthetic experience, from the unashamed romanticism of the "Symphonie Fantastique" to the ultra-modernistic realism of "Union Pacific."

Fashion careers

Getting girls started on fashion careers is one of the things we care most about in life—or do we have to tell you that, with our Third Prix de Paris Contest all over pages 46 and 47? At any rate, it's one reason why we're so excited about the new School for Fashion Careers, which has just been launched in Rockefeller Center; the first school of its kind in the world, the first school ever organized for the single purpose of training young women to enter the fashion industry. (And we don't have to tell you that it's now the largest industry in the country, as well as the one in which women are Most Likely to Succeed.)

The directors of the school are two of the most outstanding women in the fashion world—Tobé, head of a nationally known fashion service, and Julia Coburn, equally famous as a fashion editor and vice-president of the Fashion Group. If these two eminent authorities can't turn out the fashion executives of to-morrow, nobody can.

The School offers both one- and two-year courses, combining a thorough grounding in the history of fashion, fashion sources, colour, design, fabric, markets, with more specialized studies such as fashion reporting, writing, advertising, selling. There are even courses in public speaking; sketching; French; and a "Personality Clinic," designed to improve the student's general appearance and grooming, "with emphasis on posture and poise."

Students get practical experience by working in a store, or some other merchandise project, for two periods of about a month each. And their extra-scholastic activities are tremendous—going to design studios, textile mills, wholesale houses, fashion shows, exhibitions, broadcasts, previews, not to mention theatrical and sporting events.

The school is handsomely housed at 9 Rockefeller Plaza, in a suite of modern rooms designed by Eleanor LeMaire, with equipment that includes an enormous fashion library. As for the graduates' chances of finding worthwhile jobs after completing the course—we hear that the first year's crop of alumnæ has already been spoken for. And no wonder.

THE TOWN



"The Blarney Stone"

There's an Irish tavern with a pot boiling on the fire—but no Blarney stone to reach at your peril. Wooden rafters and snug booths, a long bar with high stools and an Irish bartender straight from Mulligan's Kitchen make this new restaurant seem like a place where weary travellers have found refuge for years.

Adele and her brother, Louis Reynal, decorators, discovered that "The Blarney Stone's" promoters lacked funds when the Day of Reckoning came, so they took over the place themselves. Their regular office transfers its calls to 601 Lexington Avenue, and the erstwhile decorators spend their days pouring over menus, accounts, and market prices. From ten in the morning until three the next morning, this restaurant caters to any one's specific needs in the way of nourishment. After-theatre snacks are a specialty, because another Trans-Lux, as well as Loew's Lexington, is close by. The proudest boast, however, is that all table d'hote meals, both lunch and dinner, are very inexpensive, and, these days when meat prices are soaring, it's hard to get a nourishing entrée at night without paying exorbitantly. A variety of cocktails are served at regular prices and wine by the glass. But, with Drix Duryea's photo-murals of Blarney Castle and Irish abbeys on the wall and the Reynals' Irish extraction, whisky and ale will probably be the most popular beverages.

Casinos go international

Bright lights and pink and silver walls that stretch out to an endless width, a vast seating capacity, and a dance floor that's really a stage go under the heading of The International Casino—finally opened with great ceremony by Pierre Sandrini and Jacques-Charles (straight from Paris night-life) last month. A revue in two parts, called "Bravo," distracts one from dinner, and afterwards Yascha Bunchunk's orchestra and the smooth, not-too-crowded floor also make food a thing of minor importance—'though it's palatable food served under misleading foreign titles winding up with something like "*Bombe Surprise Universal.*"

Chester Hale's girls, the feminine kicking attraction, lift their brown legs synonymously; "Bobby May and he May Not" are the intricate jugglers, while the famous Caligary Brothers are drunks in fur Russian hats. Another act approved by the audience is the colourful "one and only" French Cancan from the Bal Tabarin of Paris. This show is neither particularly nude nor particularly lewd—it's simply a series of specialized acts that occur one after the other with no tedious period of waiting between them.

Escalators bring the guests from Broadway and Forty-Fifth Street up to the second floor, and the first thing that meets the eye is a great silver ball dripping with water and turning on its axle; a prolonged bar is near-by with an extra orchestra and dancing space beside it.

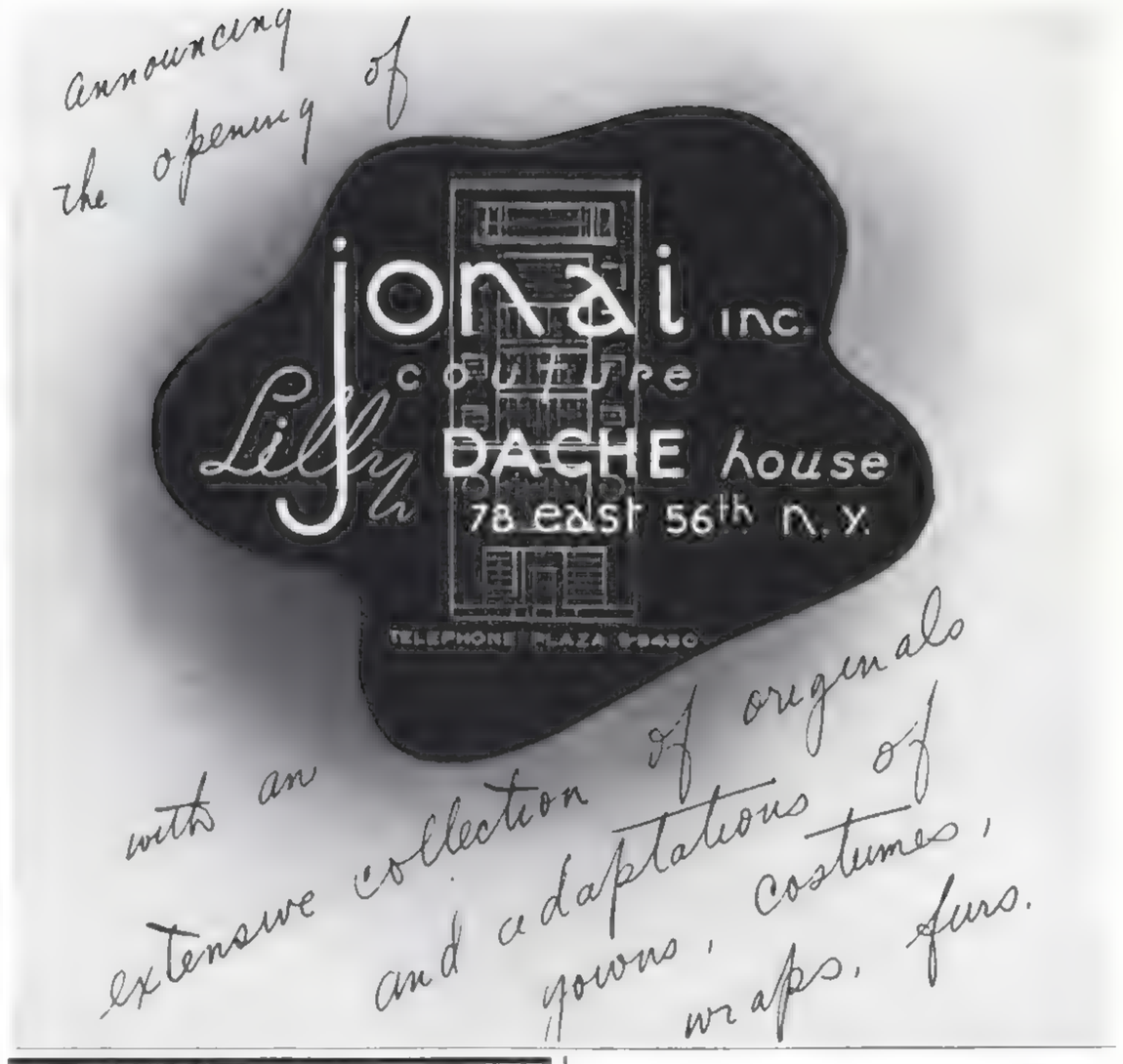
The Big Apple



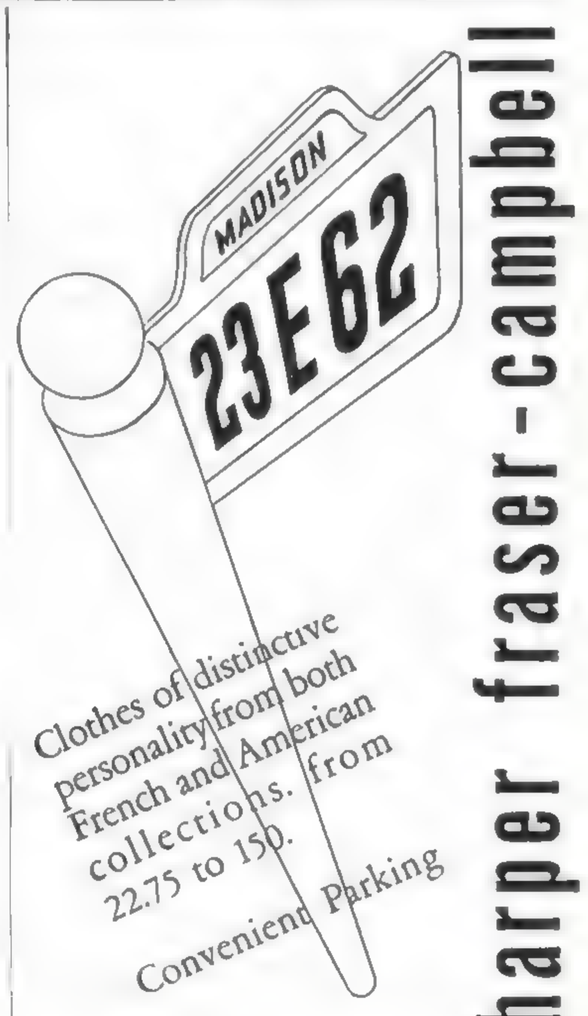
If you haven't seen The Big Apple, you have heard of it, and pretty soon you will want to be doing it, because it is on the Town. The Big Apple is the dance that is a sort of super Paul Jones, which originated in South Carolina and is spreading like mad around the country.

We had our official view of it at the Rainbow Room at Rockefeller Center, where the Arthur Murray dancers are doing it as an exhibition on Tuesday nights. There are some pretty fine and fancy versions of it at the Savoy Ballroom in Harlem, too, and you find little groups of people at country clubs suddenly breaking into it, especially if some one has learned the art of calling.

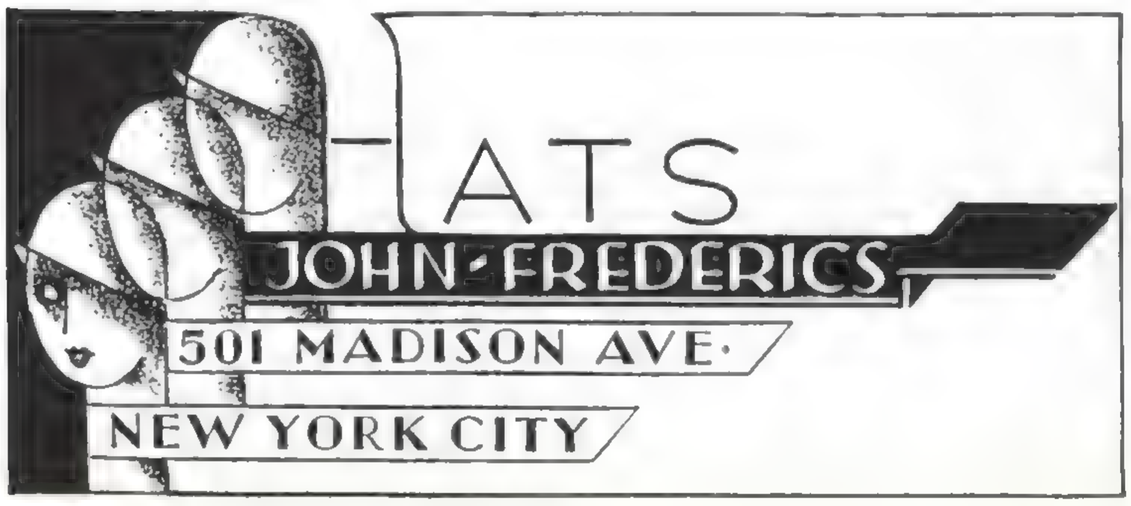
It is loads of fun to do, and it isn't too terribly hard, because, once you have learned the background, you run around in a huge circle doing what the caller says. You do your learning at Arthur Murray's, where the dance is broken down into individual steps: the shag, which lots of people are doing anyway, the Suzy Q, the Charleston, Praise Alla—and the Shine. If you are going to "shine," however, you have to be pretty good, because, when the caller orders certain couples to "shine," that means they have to (Continued on page 66)













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VOGUE COVERS THE TOWN

(Continued from page 65) get out and do their stuff alone, while the rest of the circle claps time.

We wouldn't say The Big Apple is exactly going to rival the waltz, but it is as much fun as anything we have seen recently, and, if you learn it quickly while it is new, you will be in steady demand. The Murray dancers will still be demonstrating at the Rainbow Room on Tuesday nights through this month.

Würzberger Hofbräu

After all these years, we discover that Lüchow's on Fourteenth Street has a much fuller and grander title: it should read "Lüchow's Würzberger Hofbräu and Wine Restaurant." This is surely in line with the vast variety of fine German dishes; the *Sauerbraten mit Kartoffelklösse*, the *Rinderbrust, Meerrettig Sauce mit Bruhkartoffeln*, and all. The *Deutscher Schmorbraten* with *rotkraut* and potato dumplings is a spicy version of *bœuf à la mode*, and with a golden "Jubilee" beer and a bit of cheese, a pretty thorough lunch results. The cheese was for us a great discovery; *Liptauer Garni*, it is called, the *Garni* being little heaps of chopped onions, anchovies, capers, and paprika heaped about and eaten with the soft, creamy *Liptauer*.

The great 1880 Renaissance rooms are still sky-lighted and handsome in a lofty way, and, on Sunday night during the winter, this is where musicians, from Toscanini down, gather for dinner. It isn't likely that you'll find Toscanini conducting the very good orchestra, but its leader has been known to play particular tunes to please Toscanini.

And you'd better resist the temptation to weigh yourself on the great brass scales that stand just inside the door as you go out: we had gained just under three pounds when we tried it.

Covering the galleries



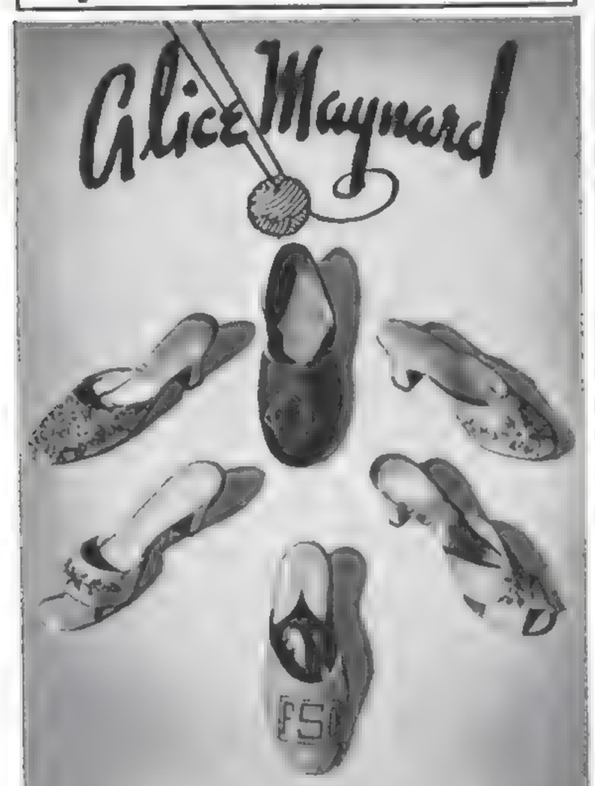
One of the outstanding autumn art exhibits has opened at the Walker Galleries on Fifty-Seventh Street. Small American and French paintings of the highest quality have been assembled, and the show lasts until the end of this month. Both oils and water-colours are included, the main specification being that the paintings be small and outstandingly good. Among the artists are: Winslow Homer, Sargent, Thomas Eakins, Charles Prendergast, Harpignies, Boudin, Géricault, Degas, Renoir, and Delacroix.

Prints and drawings by Max Liebermann are also on exhibit at this gallery.

At Ferargil, Inc., another Fifty-Seventh Street gallery, oil-paintings of steel workers and landscapes by Edmund Ashe will be on exhibit until the twenty-fifth, and from October eighteenth until the end of the month water-colours by Julius Delbos are to be shown.

Marie Sterner Gallery will show Sally Ryan's sculpture from the eighteenth to the end of the month; whereas Argent Galleries at the same time will show paintings of Helen Whittemore and water-colours by Carol Dudley.

Carroll Carstairs, at 11 East Fifty-Seventh Street, will show, from October 19 to November 6, a small select group of works by Constantin Guys. They are nearly all from private collections.



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VOGUE COVERS THE TOWN

At the Paul Reinhardt Galleries, Fernando Tarazona's paintings of old Spain will be on exhibit for another week, while at Frederick Keppel and Co., etchings by Goya will be shown until November sixth.

Town gossip



Eve Symington, wearing a slinky gold lamé dress, will enter again upon Manhattan's night-life scene Thursday, October 21, in the fabulous Sert Room of the Waldorf-Astoria. It will be a brilliant charity party—the official opening for the autumn and winter. Mrs. Symington will sing her new songs for the first time for the benefit of the New York Exchange for Woman's Work. "*Ma Petite Amie*" is the title of one of them....

...La Maisonette Russe of the St. Regis has started its third season with a series of "Nights in Poland." The program includes a selection of Polish songs by Iasha Nazarenko, which he assembled this summer while in Europe, and the Maisonette singers; Polish national dances in period costumes and the dance and Tzigane music of Codolban's two orchestras. Replicas of the Tartar dress of the string orchestra of Peter the Great will be worn by the orchestra....

...Richard Tauber, the German tenor who made such a success in New York several seasons ago, will give two recitals in Town Hall on October 26 and October 30....

..."The Fireman's Flame," fustian and bedlam melodrama covering the period 1875-1890, has succeeded "Naughty-Naught" as the attraction at the American Music Hall. It tells the hair-raising tale of the rivalry between two fire departments in the pre-hook-and-ladder days. The musical interludes are by Ted Fetter and Richard Lewine, who wrote songs for "Naughty-Naught" and "Murder in the Old Red Barn." John and Jerrold Krimsky are the producers, and a company of forty are engaged in the incendiary proceedings. Spectators sit at tables and are served with satisfactory beverages as the plot unfolds....

...Eddy Duchin and his popular dance orchestra play every Wednesday on the NBC Blue Network, sponsored by Elizabeth Arden from eight to eight-thirty o'clock p.m.... The sensational Jooss, European Ballet, returns from another transcontinental tour and gives four performances on two days at the Alvin Theatre, October 16 and 17. "FLANEUR"

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SOCIETY

BIRTHS

NEW YORK

Emert—On August 27, to Dr. James T. Emert and Mrs. Emert (Barbara Hatch), a daughter, Virginia Emert.

Sinclair—On September 14, to Mr. and Mrs. John Sinclair (Laura Louise James), a son, Ellery Westwood Sinclair.

Skinner—On September 13, to Mr. and Mrs. Robert K. Skinner, junior (Elizabeth Steele), a son.

BOSTON

Barker—On September 14, to Mr. and Mrs. Le Baron R. Barker, junior (Leslie Greenough), of Greenwich, Connecticut, a daughter, Leslie Lindsay Barker.

ELIZABETH

Cooke—On September 2, to Mr. and Mrs. Henry Harrison Cooke (Anne Perkins), a daughter, Mary Harrison Cooke.

Ramsay—On September 16, to Mr. and Mrs. Francis Munroe Ramsay, third (Elizabeth La Tourette), a daughter, Lucy Carnes Ramsay.

GROSSE POINTE, MICHIGAN

Shallcross—On September 11, in Detroit, Michigan, to Mr. and Mrs. John Shallcross (Eleanor Ford Torrey), of Grosse Pointe, a son.

KANSAS CITY

Brackett—On August 12, to Mr. and Mrs. John Chapin Brackett (Mary Symons), a son, Thomas Anthony Brackett.

Cochran—On August 27, to Mr. and Mrs. John Rogers Cochran (Betty Holmes), a son, John Rogers Cochran, junior.

Goodrich—On September 2, to Mr. and Mrs. Van Amberg Goodrich (Frances Clay Arnold), a son, David Goodrich.

BIRTHS

Hamilton—On August 3, to Mr. and Mrs. Milo Fowler Hamilton (Katherine Miller), a daughter, Helen Dudley Hamilton.

Lawrence—On July 31, to Mr. and Mrs. Thomas Hoel Lawrence (Bettie B. Rogers), a son, Thomas Hoel Lawrence, junior.

Porter—On July 31, to Mr. and Mrs. Jerome Porter (Frances Goetz), a son, Jerome Porter, junior.

Singleton—On August 10, to Dr. John Milton Singleton and Mrs. Singleton (Margaret Emmert), a son.

LINCOLN, NEBRASKA

Easterday—On September 6, to Mr. and Mrs. Donald P. Easterday (Betty Everett), a daughter, Gretchen Easterday.

Sidles—On August 24, to Mr. and Mrs. Fred S. Sidles (Adele Wells), a daughter, Sharon Wells Sidles.

LYNCHBURG, VIRGINIA

Barksdale—On July 11, to Mr. and Mrs. Alfred Dickinson Barksdale (Estill Winfree), a daughter, Mary Owen Barksdale.

Graves—On September 8, to Mr. and Mrs. Reed Graves (Julia Desha), a daughter, Julia Desha Graves.

Scott—On September 4, to Dr. Ernest Gerard Scott and Mrs. Scott (Adele Adelberg), a daughter, Adele Scott.

MEMPHIS

Partee—On August 31, to Mr. and Mrs. Douglas Partee (Elizabeth Harvey), a daughter, Elizabeth Harvey Partee.

Raines—In August, to Dr. Samuel Raines and Mrs. Raines (Virginia Broaduax), a daughter.

NEW HAVEN

Leonard—On June 30, to Mr. and Mrs. Robert J. Leonard, junior (Edith M. Gray), a daughter, Evelyn Ruth Leonard.

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BIRTHS

NEW ORLEANS

Parker—On August 16, to Mr. and Mrs. Robert Moore Parker (Frederika O'Reilly), a daughter, Charlotte Southerland Parker.

TAMPA

Liggett—In Litchfield, Connecticut, to Mr. and Mrs. Ambler Liggett (Dorothy Locke), a daughter.

Lyles—On September 1, to Mr. and Mrs. Charles Thomas Lyles (Florence Lipscomb), a daughter, Ann Lyles.

UTICA

Butler—On August 17, to Mr. and Mrs. Gilbert Butler (Mary Kernan), a son, Gilbert Butler, junior.

Roger—On August 28, to Mr. and Mrs. Ralph Roger (Annette Clark), a son, Charles Butler Roger.

WATERBURY

Raub—On August 19, to Mr. and Mrs. J. Heartt Raub (Elizabeth Valentine), a daughter, Elizabeth Ann Raub.

ENGAGEMENTS

NEW YORK

Nevius-Benson—Miss Jayne Stillwell Nevius, daughter of Mr. and Mrs. Stillwell Nevius, of Milford, Connecticut, to Mr. Reuel Allen Benson, junior, son of Dr. Reuel Allen Benson and Mrs. Benson, of New York.

Porter-Poole—Miss Peggy Porter, daughter of Mr. and Mrs. Fitz John Porter, of New York, to Mr. Nicholas Vedder Poole, son of Mr. and Mrs. Ernest C. Poole, of New York and Franconia, New Hampshire.

Willits-Rusch—Miss Florence Elizabeth Willits, daughter of Mr. and Mrs. James Willits, of Glen Cove, Long Island, to Dr. Henry A. Rusch, junior, of Oyster Bay, Long Island, and New York.

ENGAGEMENTS

BOSTON

Locke-Adriance—Miss Jane Swann Locke, daughter of Dr. Edwin A. Locke and Mrs. Locke, of Boston and Williamstown, Massachusetts, and "Dockon," Wilton, New Hampshire, to Mr. Vanderpoel Adriance, junior, of New York, son of Dr. Vanderpoel Adriance and Mrs. Adriance, of Williamstown.

BROOKLYN

Gilmore-Stevenson—Miss Ruth Gilmore, daughter of Mr. and Mrs. Robert Newton Gilmore, of Brooklyn, New York, and Babylon, Long Island, to Mr. Duncan Cameron Stevenson, of West Islip, Long Island, son of the late Mrs. Joseph H. Stevenson.

LYNCHBURG, VIRGINIA

Graves-Conley—Miss Rebecca Willis Graves, daughter of Mr. and Mrs. William Ernest Graves, to Mr. Reginald Geary Conley, of Silver Spring, Maryland, son of Major-General Edgar Thomas Conley and Mrs. Conley.

Morton-Forsyth—Miss Elizabeth Fleet Morton, daughter of Mr. and Mrs. Monroe Davenport Morton, to Mr. Harry Douglas Forsyth, son of Mr. and Mrs. Douglas Forsyth, of Albemarle County, Virginia.

Watts-Henderson—Miss Margaret Watts, daughter of Mr. and Mrs. Richard Thomas Watts, junior, to Mr. John Henderson, son of Mr. and Mrs. Daniel Broslus Henderson, of Bedford County, Virginia, and Washington, D. C.

KANSAS CITY

Broaddus-Forrester—Miss Anne Lee Broaddus, daughter of Mr. and Mrs. Norris Broaddus, to Mr. Bruce M. Forrester.

Taylor-Shilstone—Miss Frances Anderson Taylor, daughter of Mr. and Mrs. William Roley Taylor, to Mr. Cecil Maxwell Shilstone, of New Orleans, Louisiana. (Continued on page 166)



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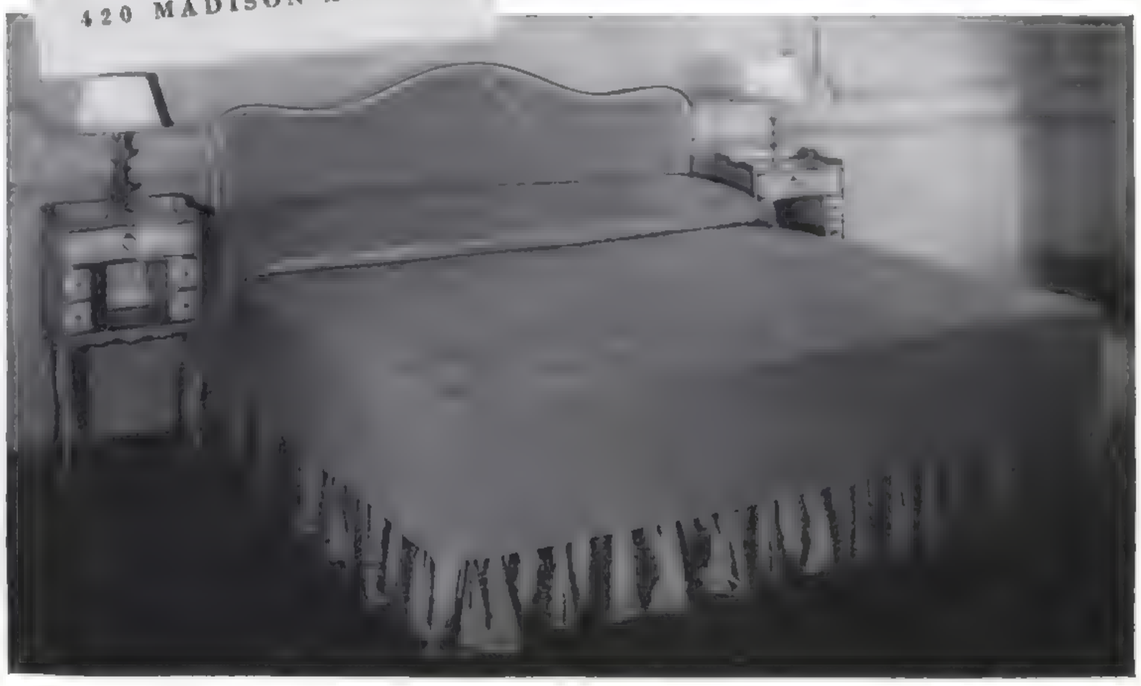
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THE GOURMET'S GUIDE

Life begins anew with October in New York. Lights flare a little brighter, clothes seem a little newer, faces are a little gayer. The show is on, and finding the right place to dine or dance for the right mood is important.

No true New Yorker ever spends his evening hunting, by a dubious trial and error method, for the kind of place and the kind of food his gourmet's appetite craves. He knows, or his friends know, or better yet he accepts expert advice.

Listed here is the season's new directory of entertainment, to take you successfully there with knowledge beforehand of what to expect and what to find. It can take you to the quiet luncheon, to the special kind of cooking you secretly crave, to more formal places to dine, to exciting clubs where you may dance. It can give you new addresses, new ideas, in fact, a new lease on a well-versed appetite.

In addition, if you happen to have been in the country all summer, or, perhaps, travelling on the continent, let such a directory help you step confidently into the new season, knowing which of your favourite restaurants have changed addresses and exactly where to find them.

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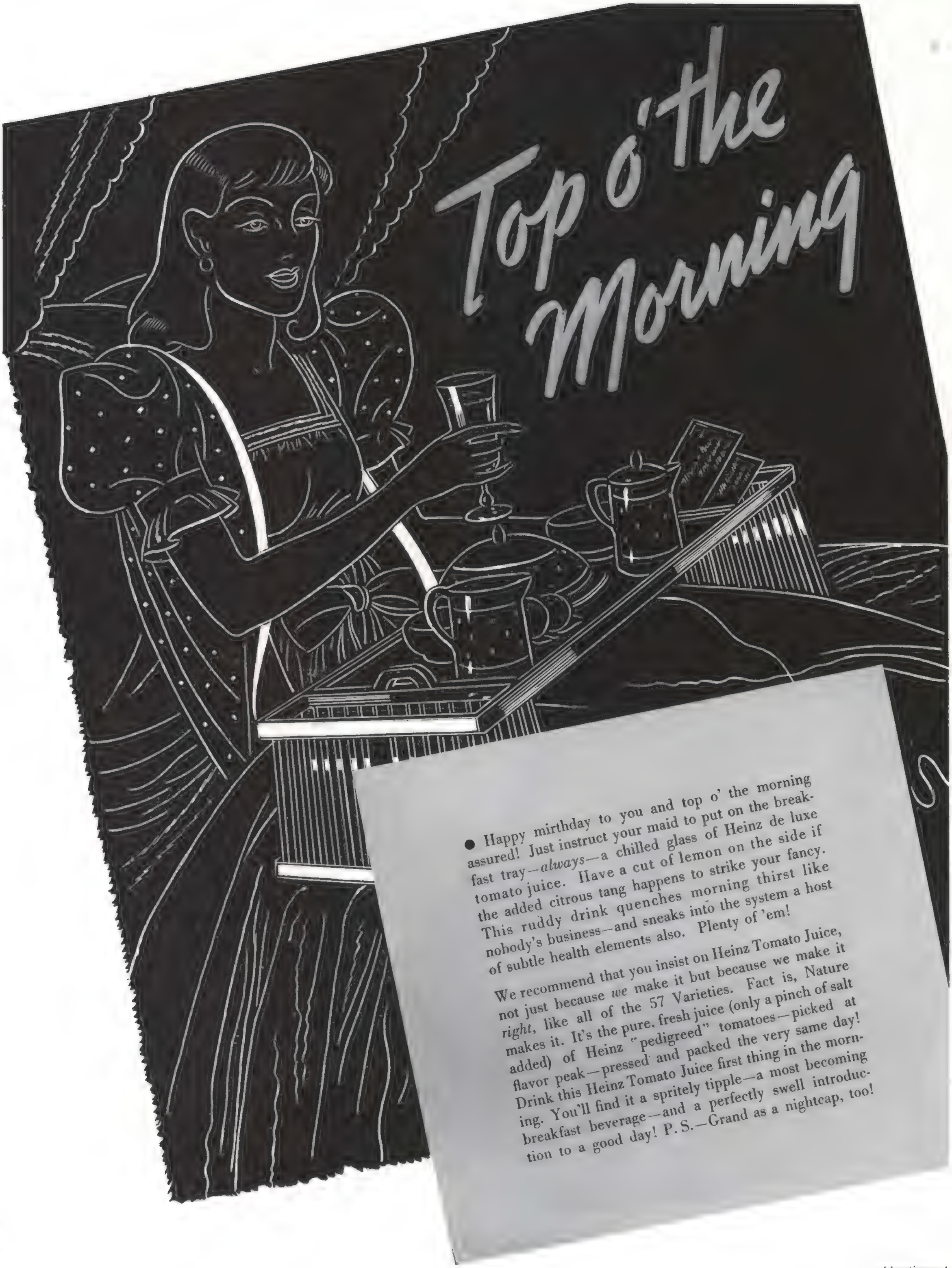
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is Published Twice a Month

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There are three Vogues—American, French, and British
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Advertisement



VOGUE'S-EYE VIEW OF JEWELS

WE'VE said it before, but we say it again (it's one of those great Verities that bear repeating)—nothing strikes such a false note in this day and age as dinky, small-fry jewels. A wan string of molecule pearls, insignificant clips and bracelets—they count for precious little now. The real thing...is enormous, entertaining, ornamental, personal, and witty.

Jewels no longer have a deadly seriousness, and even the most magnificent pieces are light-hearted. Look at those from Paris below: Cartier's giant clip of lilacs—dripping with diamonds, realistic enough to fool a bee—worn on Schiaparelli's dress. Or at the mammoth Boivin leaf on the Molyneux dress—diamonds with a fringe of emeralds, and on the Guillaume coiffure—a gold cone fringed with emeralds. Both flora and fauna continue to be immortalized: sea-lions, snails, thistles, toadstools, grapes, roses, chrysanthemums.

Nor need you bankrupt yourself for your quota of glitter. Throw all your petty stones into one electrifying jewelled piece. Have, if precious stones are beyond you, massive gold bracelets and clips. Raid antique shops for buried treasures. Keep an eye out on your travels for alien discoveries. The road to glitter in 1937 is paved with huge and humorous jewels.





GOLD WITH RUBIES AND DIAMONDS—BRACELETS, RING, AND CLIP FROM MARCUS • LAMÉ SLEEVES ON BLACK CRÊPE DRESS: BONWIT TELLER; I. MAGNIN, CALIFORNIA

Greed for Gold

AGAIN, there's a great greed for gold—rich yellow gold and hoards of it. No little gram-weight nuggets content this age—your jewel pieces will be huge and affluent. You'll mix antique ones with modern. You'll wear one day all the gaudy riches of Hindu jewels; the next, modern gold studded with diamonds, emeralds, or rubies. There's a fine free attitude about jewels to-day—just as about clothes—the only law is to be profligate, personal, and entertaining.

Around necks, one sees fantastic jangles of necklaces. Or if not a medley, wear that sensational necklace of Herz. Two great rigid tubes of sheet gold—exactly fitting the base of the neck. These rigid necklaces—much like the antique Mycenæan ones of gold in the museum at Athens—promise to have a great future.

Around wrists—innumerable great gold bracelets. Herz has a very unique one—a thick tube of gold, bevelled into a ridge, paved with diamonds of graduated size. On page 79 is another beauty, Paul Flato's three-inch-wide ribbon armlet of gold. Everywhere—even above the elbow at night—are great gold link bracelets—the links strong, simple, and modern. One woman locks hers together with a huge gold padlock.

Boivin puts on your head a nonsensical foolscap of gold mesh, circled with a fringe of emeralds—page 75. Cartier of Paris beats gold into lifelike rosebuds—small rosebuds for earrings, and one huge one, with a diamond on the pistil, hanging from a gold safety-pin clip.

The Duchess of Kent bought from that new designer in Paris, Jean Schlumberger, beautiful gold flying-fish earrings with diamond fins—so large they half cover the ear. Earrings have never been more entertaining. There are small gold and diamond plumes, feathers, or fans, or wide antique rings of beaten gold, which you can wear day or night.

But not all is gold. One of the most magnificent new necklaces in Paris is Cartier's woven chain of platinum—a chain more than a yard long—which wraps around your neck with the two loose ends hanging down on your chest. One end is a colossal rose of diamonds; on the other, a garland of diamond leaves. Keep your eye on these asymmetrical necklaces. Serpents with jewelled heads and tails. Chains ending in huge tassels. Herz now clasps two strings of pink tourmalines—not at the back—but at the side of the throat with a carved tourmaline belt buckle.

• At the left are three new clips—all with a sense of humour. Paul Flato's rearing sea-horse studded with topazes—nice for the red-haired. A thistle clip, each trembling spike topped with a large diamond; from Paul Flato. And a lovely flying-fish of diamonds and aquamarines; from T. Azeez



Every flower known to botanists and practically every animal known to zoologists are immortalized in clips. Cartier's diamond spray of lilacs—page 75—eclipses anything Nature ever made, each tiny petal faithfully real. Paul Flato even does a celery-leaf in diamonds—a handsomely curled ornament for your hair. Shoulder-clips—great scroll epaulets of gold—are Boivin's latest contribution to the clip world.

Boivin's latest piece of splendour is an oak-leaf of diamonds fringed with cabochon emeralds—a colossal clip four inches long and three inches wide. See page 75. The leaf centre is rigid; the fringe, quivering. Van Cleef and Arpels have contrived a great trembling chrysanthemum of diamonds and rubies. This quivering quality—managed by microscopic flexible hinges—doubles the glitter of your jewels.

Much to every one's surprise is the sudden appearance in Paris of rings on little fingers. Rings, by the way, are getting more attention everywhere. Cartier circles your little finger with a bulky ring—half set with diamonds, half with rubies. Another Cartier ring is a perfect three-leaf clover—three pear-shaped diamonds forming the three leaves.

Like a fat little barrel is Paul Flato's new ring on page 79, a chunky wide thing set with diamonds. Pearl solitaires are rearing their lustrous heads again, too, set in a modern manner. T. Azeez puts one between square-cut diamonds. Wider and wider go all the new rings—even wedding-rings are now wider than usual. And here's a new sentiment for an engagement ring—a wide, wide gold band set with garnets, or diamonds, or topazes.

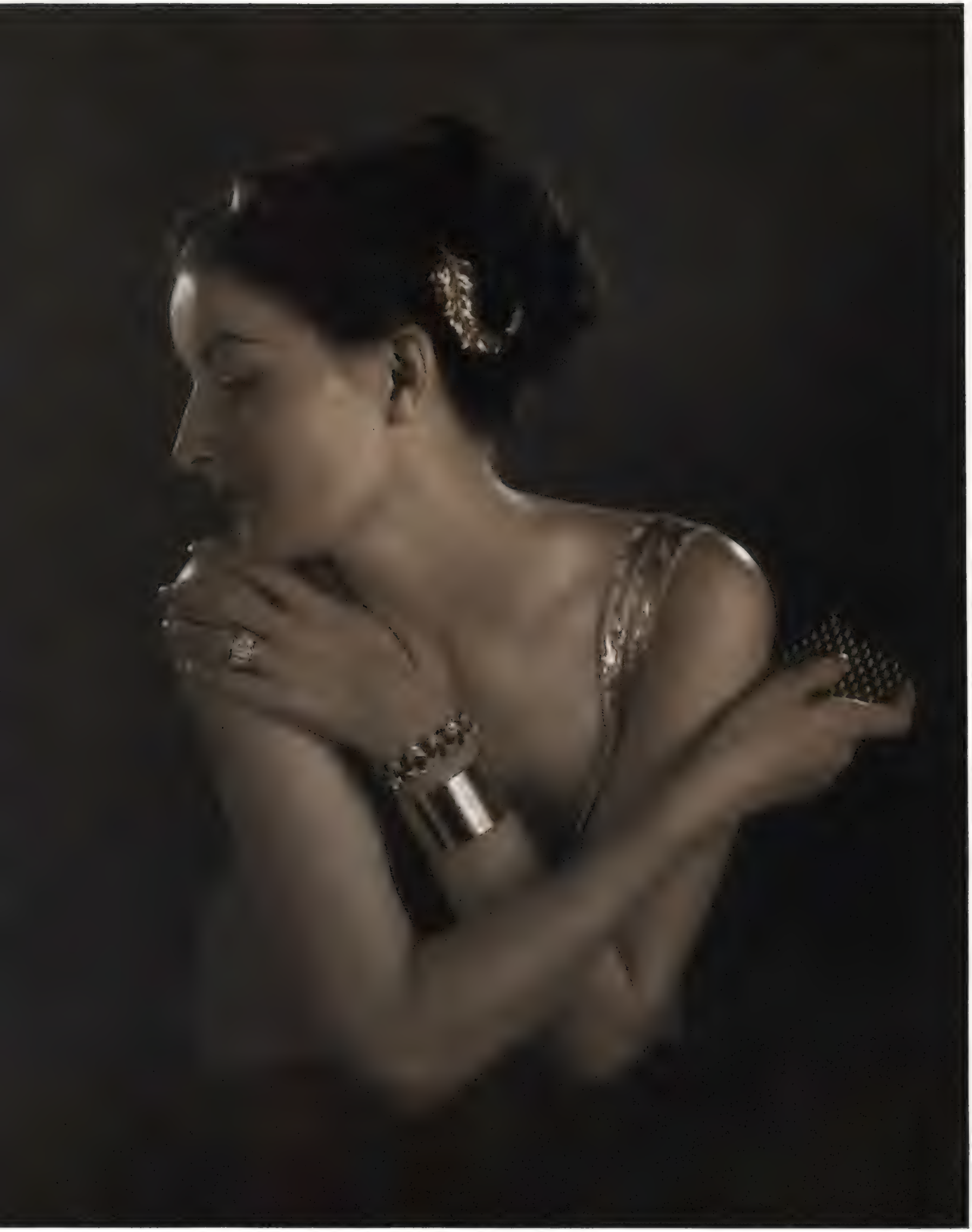
A gem of ingenuity is a new bracelet, from Paul Flato, that splits up into three clips. It's a lovely thing with a motif of cornflowers, set with sapphires and diamonds. A fascinating vanity-case is Herz's half-moon shaped box of gold—the lid set with large, flat, multicoloured stones.

If you like bangles or charms on your bracelets, search out unique personal ones; hearts, Russian Easter eggs, jewelled skulls, or Indian enamel gadgets. Combine old jewellery with new, antique with modern—a cosmopolitan taste in jewels is never dull. Try roping together emeralds and sapphires and pearls if you're wearing a green dress. Or be the lady who affects one colour in jewels and stick to it constantly. Above all, don't be timid.

• Illustrated on this page are: A giant daffodil of canary and white diamonds. A stylized flower clip encrusted with rubies, sapphires, and round diamonds. And a wide gold bracelet set with diamonds and rubies. All three are from Black, Starr, and Frost-Gorham in an unusual bold modern design.

THE THREE STEICHEN PHOTOGRAPHS WERE POSED BY GWILI ANDRÉ





GOLD WITH DIAMONDS—BARREL RING, CELERY-LEAF CLIP, LINK BRACELET, GOLD BAND BRACELET, STUDDED CIGARETTE-CASE; PAUL FLATO • COIFFURE; CHARLES BOCK



GOLD AND SAPPHIRE CLIP, GOLD AND DIAMOND RINGS, BRACELETS OF GOLD, DIAMONDS, AND EMERALDS; TIFFANY AND COMPANY • JERSEY TURBAN; JOHN-FREDERICS

THE JEWELS OF INDIA—for which the fifteenth-century mariners braved the hazards of the Westward Passage—have never lost their grip on the Occidental imagination. And this season, when jewels must be prodigal, when gold settings have never been smarter, Indian jewels are more to be coveted than ever.

Look, below, at that magnificent necklace made of strands and strands of tourmalines, clasped with a heart-shaped tourmaline; and those round gold Indian earrings studded with emeralds and rubies (both from Olga Tritt). Look at that Indian bracelet of beaten gold, with rubies and emeralds (Bonwit Teller has it).

Or look, yourself, for something as beautiful and barbaric as Mrs. Cole Porter's Indian necklace of enormous white sapphires set in gold, with a ruby pendant. The Countess of Jersey bought some of the toe-rings that Indian women wear, for finger-rings. Several women wear Indian gold tassels on their turbans. Viscountess Willingdon wears, on a bracelet, a collection of the tiny gold boxes that are given to Hindu girl babies, and are regarded as sacred amulets.... Grand Duchess Marie of Russia bought Indian silver anklets—to wear as bracelets.





Tulip time

In tunics and coats

Tulip shapes for evening, by sheer coincidence, turned up simultaneously in the Collections of two designers: Molyneux, clever with tunics, shapes black faille into a tulip cup, fuller in the front; falling to the knees. The straight slip is of black velvet; the décolletage exposes the entire back

Opposite: Charles James, London designer, makes this tulip-skirted evening coat of heliotrope velvet, undershot with blue (shown front and side). The skirt bells out at the knee, in again at the hem. Intricate seaming moulds the stem-slim waist; the lining is pink satin. (Jay-Thorpe)





TONI FRISSELL

Furs for the future, to brace you against winter winds: Right: A casual coat of sheared beaver, cut on the simplest lines; B. Weinstein. With it, a conspirator's hat of grey felt, bound with brown leather. Jean King

Centre, below: This natural baum-marten jacket—we like this fur in its natural colour again—is short and stubby. More baum-marten faces the brown Breton. Gloves and bag are of red-brown suède. From Milgrim

Bottom: A new approach to grey squirrel—here it's cut exactly like a tweed top-coat, precise squared shoulders, buttoned-up-the-front closing, and all. From Revillon. With it is worn Suzy's tiny pill-box of red velvet

Opposite: Like an old-fashioned carriage coat, this one, of sleek black broadtail with wide silver fox cuffs that make a muff, two circles of silver fox around the bottom. Suzy's high hat of black satin. Bergdorf Goodman



FUR TRAPPINGS



SATIN-SHINING GIRLS BOXING MADLY FOR A MAN'S AFFECTIONS



TO END THE FIGHT, THE MAN SWINGS BOTH AROUND HIS HEAD



THE LOSING GIRL GETTING A PEDICURE, A MANICURE, A BRANDY



ACROBATICS WITH A BABY CHIMP AND A MEXICAN GIRL FOR FOIL



TUBBY LEGS WAVING, THE ANTHROPOID STANDS ON HIS HEAD



SPINNING FURIOUSLY AROUND HIS SKIRTLESS PARTNER



THE CHIMP, PLEASED WITH HIMSELF, READY FOR APPLAUSE

French Casino

REMIE LOHSE

PULLING FEATHERS OFF, THE PRETTY CHORUS DASHES OUT TO SUPPER



APACHE DANCE, WITH VARIATIONS: MALE KNOCKS DOWN FEMALE

VARIATION: FEMALE RETALIATES AND SLAPS DOWN UNWARY MALE

TEMPORARILY RECONCILED: AT CARDS BACKSTAGE BETWEEN SHOWS

THE frou-frou, the fluff, the whole *brouhaha* of the French Casino, that enormous swizzle of pretty girls, food, and soft music, is here on these pages. It is all femininity, run on a revolving pattern from London, New York, to Miami, by the furious-tempered Clifford Fischer, who fusses about his girls, alternately sending them candy to make up for scoldings, or spraying their throats for colds.

Modesty is now the law in this revue. Backstage, the corridors resound with, "Girls, girls, cover up—*please.*" (Mr. Fischer is definitely worried about morals, and keeps up a severe system of espionage.) It is all mixed up there; girls from Arabia, Denmark, England, and France, and even the back villages of the Balkans. Almost each native settlement has its own dressing-room. In one room, in fact, the Apache dancers, who are in the pictures at the left, relax after throwing each other around, with their whole French family—windows shut, radio shrieking, all eating supper from a brown paper bag. Little girls from the chorus, chirping, hang up their feathers, write letters home, a pad on their knees, about Hollywood ambitions; rush out, in the intermissions, to the drug store for supper, their make-up still on. But soon it is curtain time, giggles and clattering feet, and the plea, "Girls, girls, cover up—*please.*"

VOGUE'S SPOT-LIGHT

By Allene Talmey

TUMBLING over itself, October has excitement. Charged with electricity, stinging and blue, the city, free at last of summer sauntering, gallops to pleasure. The youngsters are back on the sidewalks at intermissions, dancing the "Shag" this year; the charity luncheons have started up; and the hot chestnut vendors are back on their corners, their stoves whistling sharply in the clean air. On Fifty-Seventh Street, little Negro porters are busy unpacking cases from the great European art galleries: at Carroll Carstairs', the Constantin Guys water-colours, faint whispers in brown paint—at the Julien Levy Gallery, the stunning Tchelitchew portraits, non-Romantic and non-Surrealist, especially the Olympian affair of Edith Sitwell, whose Bloomsbury esoterism seems to belong back with the Michael Arlen days—at the Findlay Galleries, the Kisling ripe canvases, full-blooded and brilliant.

Over at the Metropolitan Opera and at Carnegie Hall, the just-arrived ballet troupes, the Jooss and the Russian, are working on the practice bars, ready to show their new ballets. The Russians have two fresh ones, "Francesca da Rimini," with costumes and settings by English Oliver Messel, and "The Amorous Lion," with the *décor* and the costumes by Pierre Roy, the French artist, whose paintings occasionally are Vogue covers.

Spurred by the last mass attack on entertainment at the International Casino, the night-clubs have revived. At the Casino, by the way, everything is colossal, stupendous, terrific—but the night that we saw it the peak was reached by two lone brothers, with sad, foreign, dead pans, whose ineffable slow motion was the funniest we had seen in months. They have an unconquerable will to accomplishment, with an inevitable defeat. Wisely enough, the Casino also has the French Cancan girls, who prove once again that the bucks of the 'Seventies understood only too well the lure of red garters and black stockings, of girls in wide Nana skirts, picked up high. Their ruffles and their billows make the girls who come out afterwards, in simple rosettes and a feather in their hair, look about as come-hither as the Transparent Woman in the modern Science Museum. (Continued on page 153)




Constance Cummings of "Madame Bovary"
listening to Benn Levy,
its director and adapter
for "Amphitryon 38"
Rachel Crothers telling
Gertrude Lawrence and
John Golden, right
about "Susan and God."



OUTDOOR SETTING OF THE PARTY—AT SANDS POINT, LONG ISLAND

MISS GLORIA BAKER'S DÉBUT

JEROME ZERBE



PAULETTE GODDARD, CLIFTON WEBB



GARY BLACK (PROFILE), ALFRED VANDERBILT (RIGHT)



MRS. JOHN HAY WHITNEY, MR. RICHARD HALL



MRS. AND MR. GEORGE R. VANDERBILT



MISS BAKER; HER MOTHER, MRS. EMERSON; MRS. GROVER C. LOENING



MISS GLORIA BAKER IN HER PALE BLUE SATIN DRESS



THE GEORGE VANDERBILTS, MISS MARGARET STEVENSON, MR. JOHN HOWARD



MR. HANS SPITZER, MISS EILEEN GILLESPIE, MR. WALTER CHRYSLER, JR.





MR. AND MRS. WILLIAM RHINELANDER STEWART



MR. HARRY EVANS, MR. REED VREELAND, MRS. AVERELL HARRIMAN

GLORIA BAKER, who is known among some of her intimates as "Glam," was brought out at a dance in the country, given by her mother, Mrs. Margaret Emerson, which was the perfect coming-out party for a girl with such a nickname. It had glamour plus; the kind of glamour the movies strive for in vain when they try to depict a "society" gathering. An enormous marquee, lighted with pink balloons, was built at the back of the house, stepped down over the various terraces, ending at the swimming-pool, which had been covered over to make a dance floor.

There was probably the most mixed group of guests ever seen at a début: Paulette Goddard and other movie stars; Heywood Broun; all the society beauties; and the débutantes, who (with the exception of Phyllis Stevenson in various shades of tulle and Nancy Van Vleck in a full-skirted white dress) wore slinky, very mature frocks. If this party was any indication, 1937 buds are not going to be the demurely dressed young things every one prophesied they would be.



PANTALOONS

Dine at home in trousers, as full as Turkish pantaloons. Left: Wide, wide pyjamas of indigo jersey, so full that they suggest a skirt, with an oyster-white blouse embroidered in gold; Muriel King

Opposite: Arabian Nights fulness in yellow wool pyjamas, printed in red and brown, and covered with a flame-red angora coat that falls from a snug waist to the floor; Jessie Franklin Turner







9 P.M.– NEW YORK TIME– WITH A KEY ON PAGE 134





French fancy-work—1937

ADMITTEDLY, the French have a way with needlework—the patience, the artistry, the passion for detail, the taste that makes fancy-work an integral part of a costume. And so it's small wonder that in the autumn Collections, the most exciting for years, embroidery should crop up again and again.

Whatever you like in the way of embroidery, you can find—old-fashioned padded silk embroidery, designs worked out in brilliant paillettes, black embroidery on black, and multicoloured metal thread embroidery. The designers revel in it. Here's what goes on:

First, above: Schiaparelli's dinner-jacket of black velvet, embroidered entertainingly with silk thread, small white beads, mother-of-pearl paillettes, and black silk braid in various widths. The trimming is, for the most part, confined to a broad collar-effect, and to the straight peplum.

Second: Schiaparelli pilfers from the past, and elaborates the black velvet front of a broadcloth jacket with old-fashioned padded silk embroidery, an intricate design with a Chinese flavour that's carried out by the jacket—like a mandarin's, with small stand-up collar and braid closings.

Opposite page, upper left: Maggy Rouff uses gold and silver scrolls of corded braid to trace the sleeves and neck of a black rayon jersey day dress. Mirrored stones, scattered at intervals, catch down the embroidery.

Upper right: Francevramant uses embroidered fern-fronds, decidedly Directoire, of gold thread worked over a padded design. These scatter all over the bodice of a slim black crêpe evening dress.

Centre: Mainbocher's famous stained-glass effect, achieved here with paillettes in cathedral colours—blue, green, and burgundy. These are applied in a flower design on the gilet of a black crêpe de Chine dress.

Lower left: Mainbocher, catching this year's enthusiasm for leaf-motifs, adds six loose-fluttering, pailletted leaves to the top of a high-throated black day dress. The leaves, three on a side, give the same effect as a bow.

Lower right: Marcel Rochas' coloured metal thread embroidery, worked in a feathery effect, glistens over the top of a long-sleeved, peplumed dinner-dress of black crêpe. One side of the motif is embroidered in blue; the other side, green.



TONI FRISSELL

TRAVEL FARE

Left: Photographed in front of Marcel Rochas' new shop in New York—an exact replica in blue and white of his Paris establishment—this perfect costume, tweed cape and skirt in blue-and-grey plaid, with a beautifully cut blouse of blue wool. The hat of blue felt has a high, jutting twist in black. All from Marcel Rochas

Left, below: Standing on a ledge of the most photographed church in Mexico, Mrs. Beach Riley looks out over Taxco. Since it turns cool in Mexico's high altitudes in the late afternoon, she wears a coat and hat of greenish-blue suède, by Leathercraft of London. Coat from Abercrombie and Fitch, and Neiman-Marcus

Right, below: On the steps of the pyramids of Tecthihuscan (Place of the Gods) Señora Estrella Carroll de Elizaga in royal-blue—a long coat and skirt with a sleeveless vest of striped Rodier fabric. On the woman with her back turned, a coat of imported wool, catawba colour, a wool crêpe dress. Bonwit Teller; Neiman-Marcus



WIRE, WAX, AND PLASTER OF PARIS



In 1893, these beautiful dummies, above, used to stand in Wanamaker's in Philadelphia. They had elegant figures of wax and wads of hair. Just above them are the dressmaker dummies of 1885, creatures of sawdust



In 1918, the mannequins were waxen, buxom, and baby doll. They held no hint of sophistication, no world suavity, with their real hair, their lashes an inch long



In 1924, this was modernism. A metal hook for a head, spokes for arms

THE EVOLUTION OF A MANNEQUIN

IF life keeps on imitating art (and some mannequins do approach art), then we can expect women in the next few years to look divinely stretched out, with waists no wider than a wedding-ring. For that is the 1937 mannequin type, developed to show the great dressmakers' clothes at the Paris Exposition. You see one of these astonishing, amusing, and anæmic creatures on the opposite page—some of them are already in American store windows.

The pulling fascination of mannequins has been constant ever since the first experimenter made a life-size figure with which to beguile the world. Since their mild beginnings, mannequins have gone through a vast amount of change. Starting with wire and dressmakers' dummies in half-form, their headless stuffings were replaced by wax creatures, modelled by competent German hands, accustomed to fashioning waxworks for the Eden Musée.

Then came new figures, some just smooth blobs of wood, some of metal with hooks for heads and twists of silver for legs, a Brancusi elimination of matter. By now, the trail has forked, one road leading to an American photograph realism in plaster or Cellophane; the other fork leading to the seven-foot plaster abstractions of Paris. (The Exposition mannequins have caused either a sigh of pleasure or that odd hissing noise that constitutes a boo in Paris.) People copy the mannequins, pose like them, love them.

WORSINGER



In 1929, this mannequin, done by sculptor Archipenko for Saks-Fifth Avenue, was the town's talk—beige ceramic, totally unreal

SCHALL





CAMPBELL

In 1937 (above)—Abstraction, Paris branch. This mannequin of the Paris Exposition is seven feet tall, plaster, pink and appealing: her face, a featureless oval; her hair, a swirl of more pink

In 1937 (left)—Realism, American branch. Modelled by Lester Gaba for his own fireside companion, this mannequin, photographed in his apartment, lives there, with a wardrobe of her own



MRS. SHEVLIN SMITH, HON. GEORGE WARD, MRS. AMCOTTS WILSON



BARONESS ROTHSCHILD, DRESSED FOR SHOOTING



MRS. AMCOTTS WILSON AND MRS. GRACE BINGHAM



MARQUIS DE FAILLERAN, MRS. ALISTAIR MACKINTOSH



MRS. VINCENT ASTOR AND MRS. MAX REINHARDT



BARON AND BARONESS DE NICHOLI IN FRONT OF SCHLOSS MITTERSILL

Activity at Mittersill

PERHAPS it is the radioactive sulphur cure at Bad Burgwies, five minutes from here, or the smell of pines, or the view from the terrace where we have coffee, or the high, pure mountain air; but we are all feeling terribly energetic. Everybody wants to do everything, and the favourite dish, at the moment, is stuffed cabbage—*choux-raves farcis*—which is pretty hearty fare.

We go on expeditions to the six-hundred-foot-high Krimmler waterfalls; to the Schloss Tratzberg, near Innsbruck; to see the old costumes in the local pageant at Zell-am-See. The Ector Munns and the Charles Munns arrive in six motor-cars; Cole Porter goes off on a week's walking-trip over the Grossglockner glaciers; the Richard Taubers come for the stag-shooting. We have lots of exciting new projects on foot—a heated swimming-pool, a golf course, a polo-field. And Gilbert Miller is inaugurating the new landing-field at Zell-am-See, by being the first member of the club to land a plane there.

We are in a constant flurry of arrivals and departures; Helen Astor, Lela Mackintosh, the Duc de Gramont, the Julius Fleischmanns, Sacha Guitry, Prince Fürstenberg, Mrs. James Donahue, Lord and Lady Brownlow, Grace Bingham, the Herbert Boones, Mrs. James Roosevelt; this week we are expecting Douglas Fairbanks, junior, and Marlene Dietrich. One week-end, the entire Austrian Government, including Chancellor Schuschnigg, arrived in a body.

Our own little cure, Bad Burgwies, with its primitive bath-cabins and wooden tubs to soak in, is even more popular than last year. And the village of Mittersill, far down in the valley below us, is suddenly a great goal for shopping. The Marquis and Marquise de Polignac both got *Loden* capes there, dark green with pointed hoods. Miss Sylvia Regis de Oliveira has grey *Loden* slacks with green stripes down the sides. Mrs. Gilbert Miller has a black satin *dirndl*, for evening, with lavender and green flowers. Mrs. Richard Tauber practises marksmanship in a grey shooting-costume with green trimming; Kitty Rothschild in a dark brown costume, with a grey collar and pockets decorated in green. The Misses Frances and Mary Munn bring back Austrian suède shoes from Kitzbühel, red and blue and green. And both Gilbert Miller and Prince Bernhard of Holland are so taken with my supercharged Cord that they are threatening to buy cars like it.

by Baron Hubert Pantz

Tranquillity at Cannes

MC MULLIN



THE HON. KAY NORTON'S BLUE SPEED BOAT IN GAROUPE BAY



MR. JOHN TAYLOR, MR. AND MRS. FRED MILES

LIFE in Cannes, at the moment, is one long pipe-dream. There are no parties at which one must put in an appearance. In fact, Cannes has gone more native than ever since the summer, two years ago, when the then Prince of Wales took the Cholmondeley villa, and Cannes became a socially-conscious resort; and even the promise of his visit as King, last year—although it never came off—caused a lot of excitement. But now all that is in the past.

Nevertheless (and despite the fact that here at the Mendl villa there is a rule that we never go out until evening) every evening is taken for the next fortnight, and people lunch here every day. Our terrace is rigged up with a tent, which gives one the impression of viewing the world from a theatre box—the world, in this case, being the little Garoupe Bay, the great centre for water-skiing and boating. Every day, the beautiful Mrs. Frank Gould comes in her fast motor-boat and cuts figure-eights under our "box," and Léon Bailby, the owner of *Le Jour*—and the best water-skier of the lot—gives us a daily thrill. We dined last night at his villa at Biot, in one of the many corners of his wonderful garden that have been arranged especially for outdoor dining. After dinner, illuminated fountains played on the terraces far below, against a background of tall cypress-trees.



MRS. MILES, DUCHESS OF WESTMINSTER, SIR CHARLES MENDL, MR. TAYLOR

Our first dinner-party came from Maxine Elliott's villa, and consisted of Lady Portarlington, the Duchess of Westminster, David Herbert, Alfred Beit, Mr. and Mrs. Fred Miles, the famous airplane designers, and Lady Victor Paget. One goes every year here to call on Maxine Elliott, like signing in Royalty's book; for she is the Queen of the Riviera, and no other villa has yet rivalled hers. For the evening, Elsie Mendl discovered some strolling musicians who played perched on the rocks below the terrace, and created such a marvellous Venetian atmosphere that we have had them to play every evening since then.



LUNCHING UNDER THE FIG-TREE AT THE MENDL VILLA

Daisy Fellowes had her yacht anchored off our pier before it left on the eventful cruise to Rhodes, Athens, Constantinople, the Dalmatian coast, and Venice, during which it got into such difficulties with a Greek warship. The tender was kept constantly coming and going—with guests, messengers, hair-dressers, diving-instructors; and, when Daisy came ashore to dine under our fig-tree, strung with jewels, followed by two beautiful daughters, (Continued on page 144)



COCKTAIL TIME AT THE CARLTON

by John McMullin



MISS MAXINE ELLIOTT AND LADY VICTOR PAGET IN A QUIET CARD-GAME



HORST

PATOU'S pillar-slim coat of black silk velvet, completely collarless but lapping close to your throat, with massive silver fox sleeves. (Imported by Salon Moderne, Saks-Fifth Avenue.) Jewellery on both pages by Boucheron



FUR ON VELVET

PIGUET'S black velvet portrait-dress, its skirt stiffened into a bell with crinoline, its waist nipped with a tight bolero. Leopard borders the neck of the dress and makes gauntlet cuffs on the gloves. (Imported by Bergdorf Goodman.)


Paris Bonnet
by Reboux
Purple velvet with rust incrustations



Peasant Bonnet
by Suzy
Black velvet with Rust Taffeta Ribbons



THE SEAL OF PARIS

FIRST: Paquin's swagger coat, of golden-brown Alaska Sealskin, with arched revers and collar.
SECOND: Patou's top-coat, yoke and sleeves of brown Alaska Sealskin, body of grey-green wool.
THIRD: Schiaparelli's knee-length jacket, black Alaska Sealskin with side panels of black wool

"La Coqueluche des Dames"

An inquiry into mass mania for matinée idols

TO thousands of women, Robert Taylor is not just another rhythmic name. He is faith and hope, and wish-fulfilment. He is the present cause of their coming down with "La Coqueluche des Dames"—that Gallic phrase which literally means whooping-cough of women, but which symbolically stands for the whole contagion that suddenly envelopes masses of women, all miraculously and hysterically in love with one great public figure.

They snip the Taylor ties, they steal his handkerchiefs, they lie in massed phalanxes storming the police guards to touch his creamy cheeks. Women walked thirty-one flights up-stairs at the Waldorf-Astoria to stand shuffling before his door. It was one o'clock in the morning before he could go to a restaurant for dinner. Three women tried to snip his hair. A pair of Amazons, with excessive humility, attempted to hug his legs. Women hung, like a bunch of bananas, to his taxicab (if the women get hurt, the movie company is responsible for damages), and two young girls hid beneath his bed. Like lynchers, violent, hysterical, and a bit frightening, they run in mobs. It is unpleasant to be pursued by them, ominously scraping their collective feet, while waiting, with the famous bit of lust in their collective eyes.

There is an inchoate, psychic identification of themselves with matinée idols, movie actors, musicians, actors; a passionate rush of emotion which has become one of the powerful human symbols. No one can suppress a mass mania. No man has been able to withstand the pressure of attack. The mass formations all react alike. (They all want gloves. They all want handkerchiefs.) They all will stand for indefinite hours watching an entrance, leaning against each other. They are all respectable women in non-maniacal moods. After bouts of worshipping, they go home to husbands and children, relieved. They have a grape-vine method of knowing where to go to catch their fox. But no fox has been clever enough to outsmart them. No fox has their patience, their mass intuition. They say to themselves, where would I go if I were a movie actor on a holiday, and they go there, and there he is.

It makes no difference who the fox is—whether in these times it is Taylor, Leslie Howard, Spencer Tracy, Robert Montgomery, Clark Gable, or whether in other days it was Alexander of Russia, little Liszt, wan, thin, with a long Turkish pipe in his mouth, Paganini, sickly, yellowish, Enrico Caruso with a round, handsome face and a body like a tub, or Valentino, dark and tragic, whom thirty thousand women saw as he lay in his coffin.

It is less disturbing to realize that such mass manias for matinée idols have been going on for a long, long time; that the women who wait every morning at Grand Central for the Twentieth Century to unload its movie stars (the same women come day after day hoping to bag an actor in disguise) are no worse than the long-skirted, fur-wrapped Russians in Saint Petersburg who wanted Alexander the First to walk on them, or the Parisiennes clogging the streets of Paris holding up his parade, or the Polish women who had a touch of the vapours when he kissed their hands. (The Polish uprising of 1830 was attributed by wags to the unfortunate fact that Alexander *had* stopped kissing the hands of sweet Polish countesses.)

But even that was only mild brew compared to the potions of adoration handed to Liszt, who was once almost knocked over by the bouquets tossed over the footlights after one of his piano concerts. As he stood, bowing with his tired, sweet smile, the women, and even the men, were overtaken by the hysteria of the moment. If he dropped a handkerchief or a glove, and he had an unfortunate habit of always dropping them, and always being surprised, they were always torn into rags. One of his girl pupils, in fact, grew so involved with frustration and worship that she went insane.

Finally, Liszt became so dependent upon mass mania, the heady aroma, the queer exaltation of his admirers, that he was rumoured to pay women twenty-five francs to pretend to faint at the concerts. With calculated regularity, the swoon would happen at the moment, just before the climax of his most difficult run. Liszt would leap from the piano stool, revive the swooner, and leave the rest of his audience heart-broken at their unfortunate physical stolidity. Once, however, the bought fainter forgot to faint. Liszt's amazing fingers flew up the keys, but, since he couldn't finish the run in any case, the great pianist himself fainted.

This was no worse than the slight contretemps which overtook Paganini at Ferrara. He chose a beautiful girl to sing at his concert, but she became so frightened at the crowds that she sang badly, the crowds whistled, catcalled, made those disgusting noises that consist of a cross between a dying boar and a mouse's peep-peep. This so enraged Paganini that he scraped his fiddle, from E to G—a sound that matched their boos. Wherever he played, it became the fashion for lovely ladies to take up the violin. In London, there were Paganini rondos, waltzes, scarfs, canes topped with (Continued on page 143)


1


2


3


4


5


6


7


8


9

EGGARTER


10


11


12

1. Though it looks for all the world like Beauvais embroidery, this de Ravenel evening bag is entirely of small beads (Bergdorf Goodman). On the hand holding the bag—Boinet's little-finger ring of crystal with rubies (Hattie Carnegie). **2.** An elliptical handle of blond tortoise-shell tops de Ravenel's black antelope bag (John Wanamaker). The antelope glove is a whimsy of Schiaparelli's, on the top of the wrist is tacked a nonsensical bow of black faille (Saks-Fifth Avenue, New York, Chicago). **3.** No garden variety of daisies are these crystal and topaz ones on Blanche Becret's yellow satin bag (Bonwit Teller).

4. A commodious black antelope bag, by de Ravenel, hanging from the inevitable strap (Bergdorf Goodman). Those two Lanvin bracelets are enormous wide bands of gold decorated with Chinese hieroglyphics (Saks-Fifth Avenue, New York, Chicago). **5.** Shaped like a satchel is de Ravenel's evening bag of pink ottoman (Lord and Taylor). On the hand, Hermès doeskin gloves. On the wrist, Tchounsky's silver bracelet that's a circlet of bead flowers (Hattie Carnegie). **6.** Black paillettes imitate scales on this Blanche Becret evening bag with a black and gold frame and rhinestone clasp. Suède paillettes trim the Alexandrine suède gloves (gloves, Saks-Fifth Avenue, New York, Chicago).

7. Nailheads, covered with green velvet, stud this de Ravenel bag of green velvet. The Boinet bracelet is of gold and emerald-green stones (Saks-Fifth Avenue, New York and Chicago). **8.** A fat hand-bag of purple crocodile, from Blanche Becret, has braided handles (Bonwit Teller). With it are Molyneux's doeskin gloves in the new "October-brown" shade (Altman). **9.** Pink and green beads are scattered over the white-beaded surface of de Ravenel's flat evening bag (Bergdorf Goodman). The Hermès gloves are of pink doeskin.

10. A travelling-bag of brown crocodile, by Blanche Becret, with two rigid handles. The doeskin gloves are Molyneux's (Altman). The Boinet ring is of gold with sapphire stones (Hattie Carnegie). **11.** Model's roomy travelling-bag of reddish brown goatskin or pigskin (Bonwit Teller; Marshall Field). Molyneux's green doeskin gloves (Altman). **12.** One of those infallible town bags—Molyneux's bag of black box-calf with a tube clasp (Henri Bendel). Alexandrine black suède gloves, corded in black kid (Saks-Fifth Avenue, New York, Chicago).

PARIS HAND-OUT

A

B

C

NELSON

FIVE AGAINST A COLD COLD WORLD

A. Black fox, that dark member of the fox family which has sky-rocketed to fame, owes part of its success to the fact that it appears with equal éclat in broad daylight or after dark. A case in point is this swagger coat, the skins worked vertically. Here, it appears over a black wool dress. Coat from Gunther. Felt hat; Lilly Daché. Suède bag from Koret

B. And here is the same black fox coat from Gunther playing its evening rôle—worn over a white satin evening dress. Jewels from Udall and Ballou

C. Silver fox is a perfect two-timing fur—this versatile bulky jacket will give you day-and-night service. Its collar is worked to lie flat as a platter, the shoulders are nicely rounded. With it, a black wool dress, a black antelope hat with an impudent fox brim. The jacket of Fromm silver foxes, the dress and hat are all from Russeks. Lewis purse of black suède with Monocraft initials

D. From Paris—Heim's shaved beaver top-coat with a hood like a Laplander's—a sports coat with great Eskimo chic. The brown-and-white checked wool dress duplicates the lining

E. Reine d'Angleterre offers a big, huddling fur coat of brown sea-calf, for town or country. The rolling collar comes to the chin; there's a broad leather belt. Louise Bourbon's grey-green felt hat

F. Revillon's cylinder tunic of black astrakhan can be worn with a black wool skirt, like a suit jacket, or worn over any of your slim dresses, like a coat. The finger-tip tunic curves slightly up in front



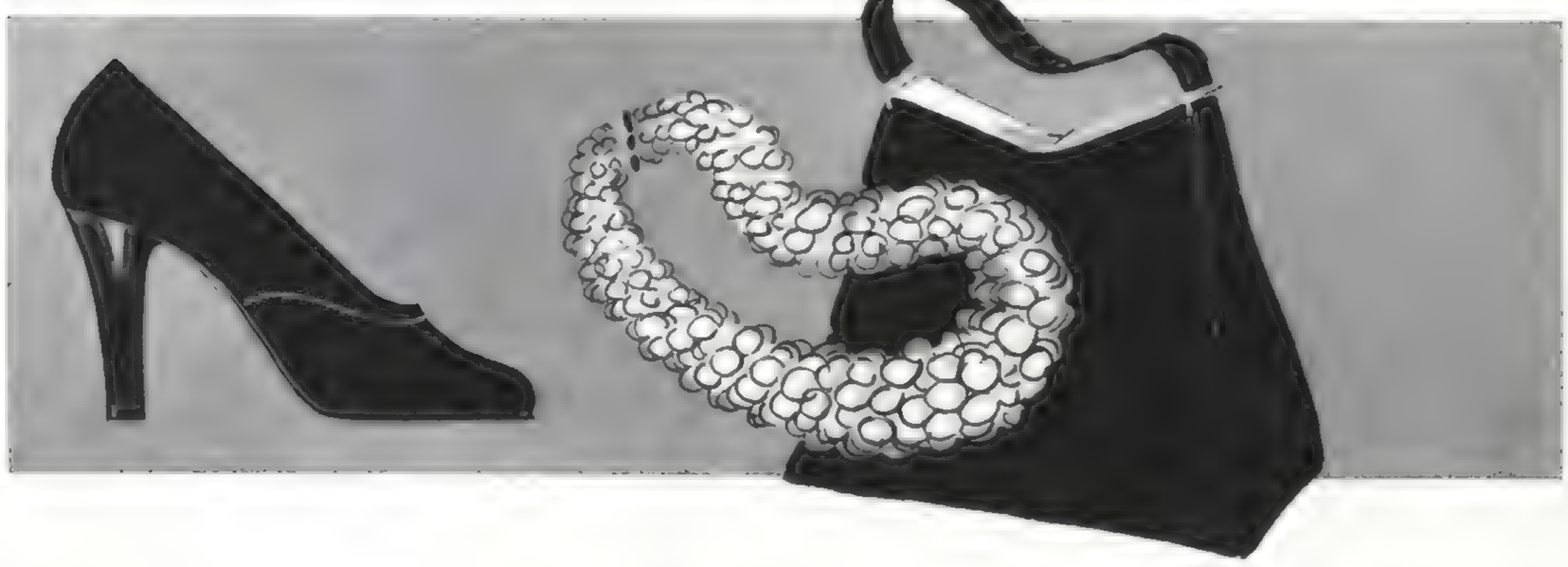
ANDRÉ DURST

ONE DRESS IN THREE RÔLES





The corner-stone: A black crêpe dress with adjustable sleeves and neck; Jane Engel. Morning accessories: A wide corselet belt of green suède; Bonwit Teller. Black suède step-in pump; I. Miller. Lewis purse of green suède with "bit" links; from De Pinna



Afternoon additions: Black suède opera pumps; from I. Miller. Twisted multi-strand necklace of pearls with a winking jewelled clasp; from Lilly Daché. Lewis' all-enveloping purse of black suède, with a bent-down frame of gold metal; from Nat Lewis Shops



Late afternoon accessories: A bright tie-on belt to draw all eyes to your waistline—coral, turquoise, and gold beads on black velvet; from Lilly Daché. Black suède step-in pump with a frivolous open toe and, on one side, an open shank; from I. Miller



To complete the picture for morning, add these arrow-back slip-on gloves of black doeskin; Jay-Thorpe. And this green felt hat with a wide brim flaring impetuously at side and front; Bonwit Teller. Here's the result at the right



Kislav's six-button length gloves of black doeskin, horizontal tucks; Best. Black suède velours tricorn with veil spilling off one side and that coveted forward movement; Jean King. You see the result at the far left, opposite



Koret's black suède pouch with a jewelled bar; Bergdorf Goodman. And Guibert Frères' eight-button black suède gloves; Franklin Simon. Beaded monkey cap of black velvet; Lilly Daché. And here's the result at the right







LIKE A BATHROBE—Paquin's opulent evening robe of mink, seamed at the hip, collared in ripples, sashed with chiffon



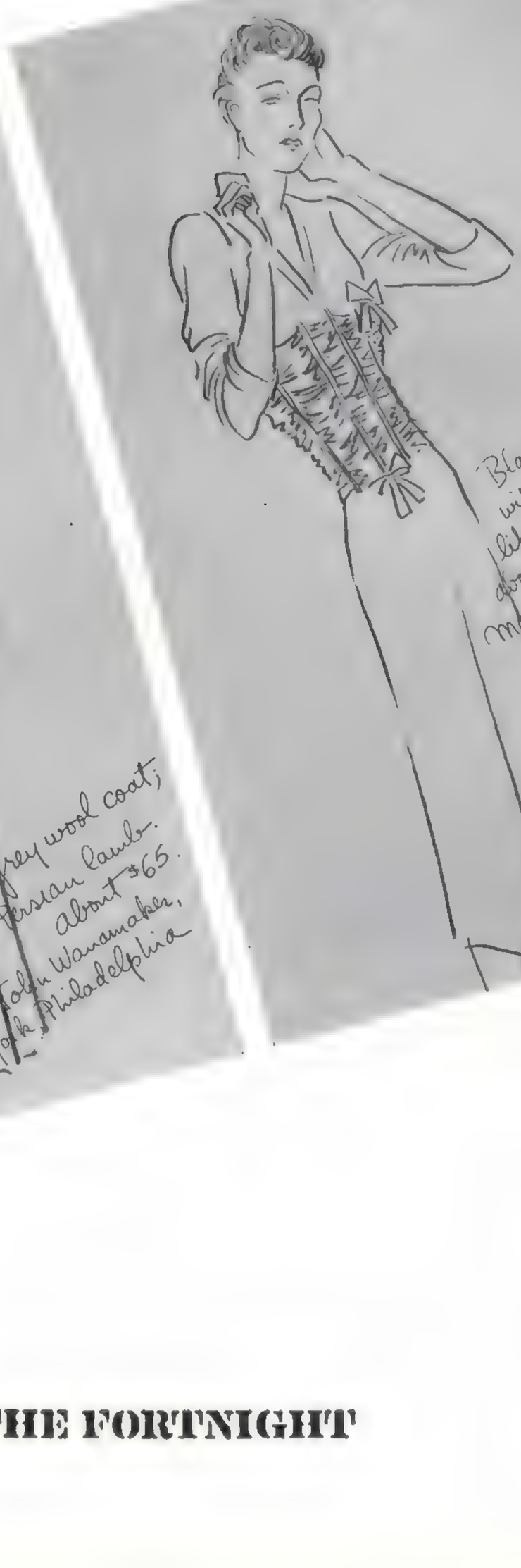
HORST

LIKE A PEIGNOIR—Maggy Rouff's wrap of ermine, beltless and as enveloping as those snowy bath peignoirs in France

PROMPTED BY PARIS









SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES

VOGUE'S FINDS OF THE FORTNIGHT



Black silk, draped neck, two tourniquet ties. about $30. Best; Marshall Field



Navy-blue silk tube with long, tight jumper. black anthracite beads. About $45. Lord and Taylor; Marshall Field



Black— the broadcloth coat, the velours hat. Persian lamb on both. Coat under $80; Saks-Fifth Avenue



Froth of ostrich on black velvet. About $20. Russeks



Wave-crest hat black velours. about $20. From Best



Half black velvet, half felt.

About $22. Bloomingdale

CROSS-COUNTRY ENTRIES



TONI FRISSELL

At the cross-country races, no small part of the excitement will be your own country clothes, bright as maple branches: First: A brisk wool dress, two-piece, with a Yale-blue skirt, a red, white, and blue striped blouse. About $40; from Best. Second: Tailored almost like a coat, this soft wool dress the colour of a persimmon. It fastens all the way down the front, with four pockets on the blouse. About $30. The off-the-face hat is of felt to match. You can find both at John Wanamaker. Third: A suit of light grey mixture tweed, tailored exactingly, with skirt, jacket, and three-quarters length top-coat. Coat, about $40; suit, about $40. Grey felt hat. Martha West



VOGUE'S FINDS OF THE FORTNIGHT

First standing: Rust suède button-down-the-front jacket with green tweed sleeves and tweed skirt to match. About $20. Green felt hat. Both: John Wanamaker, New York and Philadelphia. Seated: A natural suède cardigan with black knitted sleeves and back, a black knitted skirt. About $24; Bonwit Teller. Kneeling: Wine-coloured country dress of sheer alpaca, with buttoned blouse and gored skirt. About $23; Lord and Taylor. Last: A trim wool sports coat with a hearty check in black, brown, and beige tweed. It's double-breasted, and fits like bark on a tree. About $75. Brown felt hat. From Lord and Taylor. • Shops in other cities have the models on these two pages

One-Piece Frock No. 534:
Grey, to go with everything;
shawl collar for flattery;
front panel for sleekness.
Designed for sizes 12 to 20; 30 to 40



Frock No. 7838:
A dress slightly Oriental,
wide girdle-insert of satin,
bracelet-band sleeves.
Designed for sizes 12 to 20; 30 to 38

grey and



lily-pale wall

One-Piece Frock No. 7837:
Arched princesse seams,
a nonchalant tab collar.
"Easy-to-Make" besides.
Designed for sizes: 12 to 20, 30 to 40

Back views are shown on page 134

Black



One-Piece Frock No. 7847:
Black and draped—
draped below the neck,
at waist, at skirt-side.
Designed for sizes 14 to 20; 32 to 42

Frock No. S-4016:
Your perfect black dress
with draped plastron
front. Revise it with accessories.
Designed for sizes 12 to 20; 30 to 40

One-Piece Frock No. S-4014:
Attention above the waist:
A contrasting cord twining
over the bodice.
Designed for sizes 12 to 20; 30 to 40

Designs for Dressmaking

SHOP-HOUND RAKES THEM IN

SHOP-HOUND has been raking in new foibles for your benefit, along with the first autumn leaves. There are some new suède shirts at Martha West's that are dreams. One type has a round, collarless neck, two high pockets, and is stunning in pale pink, worn over a dark green skirt. About $15. A sleeveless vest of suède, at about $10, would be perfect to wear over a flannel dress for golf. Be unorthodox in your colour combinations with great success. Try pale blue suède over a dark brown tweed skirt. Contrast dull orange with dark grey flannel. When it gets colder, you will appreciate the warmth of suède under top-coats and suits, and you'll have, besides, a colourful version of the waistcoat effect that is so very smart this year.

TO cheer you through the chilly nights, why not have a lounge robe that will match your blankets and make you a part of your bedroom *décor*? North Star makes one out of their Nocturne blanket material, very light and warm, in pure fleece wool. It's thoroughly tailored, and may be had in practically every shade you can think of, dark or light. Two of the loveliest are leaf-green—a pale, pale jade colour—, and a soft egg-shell beige. If you prefer the darker colours for winter, there is wine-red, or a royal-blue. Supple and soft, these robes are bound in the satin ribbon used for the famous blankets. About $15, at James McCutcheon.

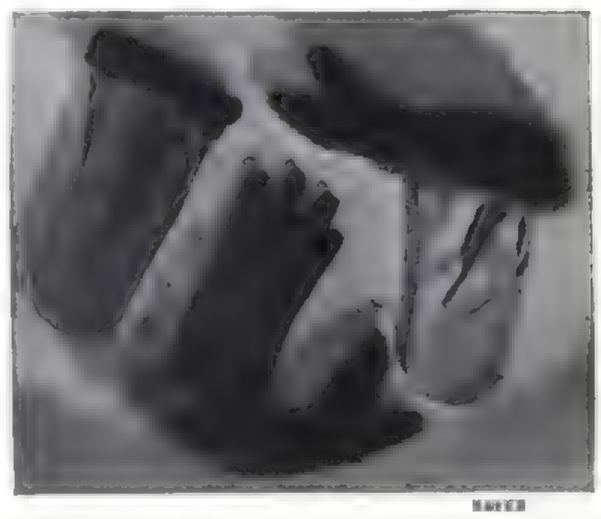


FICKLE is the word for autumn weather, and indispensable is the word for odd jackets. Shop-Hound was much taken with the fitted Tyrolian jacket shown here, found at Peck and Peck's. Its broad-shouldered trimness and clever cut should be flattering to any figure. The body is made of the finest broadcloth, and it has knitted sleeves, side inserts, and collar. A most amusing design of Tyrolian motifs—edelweiss, other Alpine flowers, and deer-heads—runs cheerfully up and down the front and over the pockets. At its most Alpine in green or white, it also is to be had in blue, and eggshell. You can have a scarf, mittens, and ski-cap to match. Wear the jacket now, add the accessories for skiing. About $13 for the jacket.



HERE'S an outlet for the suppressed sleuth in you—two of Parker Brothers' neatest puzzlers, custom-made for drawing-room detectives. S. S. Van Dine's "Philo Vance Detective Game" comes in $2 and $3 sets. There is a game-board representing the house and grounds from which valuable bonds have been stolen, and dice and clue-cards to help you arrest the criminal from among ten suspects. If you're clever, perhaps you'll win the great Philo Vance himself to your side. And all over the country people are playing "Jury Box," with photographs and evidence for solving six crimes. The district attorney reads the evidence, you study the pictures, and hand in your verdict; about $1. Both games at Wanamaker's.

HAVE you bought your winter mittens? Coloured suède mittens, cuffed in fur, are the dashing new thing to wear with your town suit. Of the two Kay Fuchs mittens shown here, one is of deep rose suède, cuffed with a trim black Persian lamb band. The other is of deep golden suède with a flared cuff, edged in dark mink tails—a perfect complement to a suit or top-coat with a mink collar. For you conservatives who don't take naturally to mittens at first, there's a dark brown suède glove, also shown, with the same mink-bordered cuff. The gloves, of course, would go with you from coffee to cocktails; the mittens are for the less formal part of the day's occupation. Both gloves and mittens cost under $8 at Altman, and at Marshall Field. (Continued on page 138)





PARTY: *Lavish with slices of mushrooms and heavy cream, Campbell's Cream of Mushroom will launch your formal dinner sumptuously.*



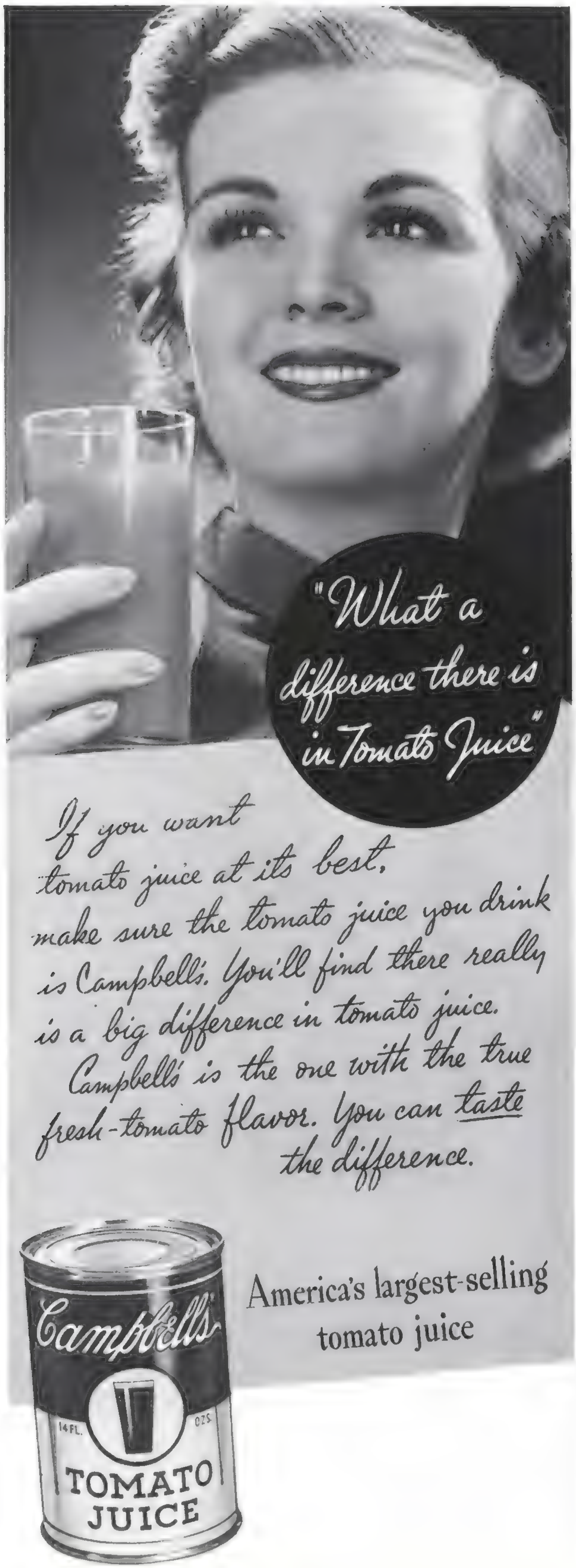
OR NO PARTY: *Because it's so delicious and satisfying, the family will delight in it for lunch and for supper—party or no!*

WHEN A PARTY hovers just ahead you no longer need call your club or favorite caterer for a worthy cream of mushroom soup. The sumptuous sort of soup you want, lavish with extra-heavy cream and melting-tender mushrooms cut in dainty slices—such is *Campbell's* Cream of Mushroom. Dinner guests will likely compliment you on the excellence of your soup. And remember, your family will love you for it, too. (And you have to live with them.) So why don't you keep several cans on hand and have it every so often, formally and informally, too?

Campbell's

CREAM OF MUSHROOM





DISCOVERIES IN BEAUTY

PROBABLY no woman in the world is completely satisfied with the contours of her own face. Certainly, no one over thirty looks closely in a mirror without detecting little changes that she doesn't like to see there. But the difficulty is in knowing just how to prevent these changes, just how to eradicate the first signs of tiny wrinkles.

If you knew that you could walk into an Elizabeth Arden salon at your convenience, have the defects of your facial contour professionally analysed, receive expert advice and minute instructions in correcting these defects, even to the exercising of the muscles of your face, then go home and carry it all out for yourself, you would do it, wouldn't you? And the answer to that metaphorical question certainly is *yes*, if you have any interest in your looks.

Geography being what it is, not every one can walk into an Elizabeth Arden salon, but we aren't wasting time theorizing on the impossible, because Miss Arden has evolved a new Face-Moulding Home Treatment which is a triumph of completeness, which takes each individual case into consideration, and which you carry out entirely by yourself.

Before you embark on this procedure, you must first have the book that tells all. The step in the book that starts you on your way is the Contour Defects Chart. You study your face in the mirror to find in what category your particular discrepancies fall. Even if you aren't totally unaware of these to begin with, the chart makes them so apparent for what they are, that you are inspired there and then to do something about them, and the book makes it equally clear just what to do. This is how it goes.

First, you cleanse and tone your skin, because this is the beginning of everything in skin care. Then, you mould your face according to the instructions given, just as an operator would in a salon treatment. Next, you apply whatever special Elizabeth Arden appliance is indicated for your particular treatment, such as the Chin Strap or Forehead Strap. With your muscles supported with these moulding bands, you embark on your face exercises.

The exercises are not only given in detail, but are illustrated with sketches, so that you know how to do them as well as though you had received personal instruction. They are based on a new theory of muscle resistance, and are designed to combat such drawbacks as sagging chin and hollow cheek, to smooth out forehead lines and lines between the eyes. If you are combating a sagging chin, for example, one exercise is known as the "jaw resister" and forces the chin down on a book supported by your hands. When the exercises are completed, you use the necessary corrective creams and lotions, with the cream patter for additional stimulation. Then, you apply make-up with the same care you have followed in the treatment.

The Harmony Boxes that contain the complete group of Elizabeth Arden make-up accessories are a neat solution to a beautiful make-up, and there are two new combinations that provide a great deal of glamour for the new season. One group is Cyclamen, and all the items therein combine to give delicate, light tones to your face. The other is Sequin, which is intended to give you a make-up to complete the shimmer of sequins that will probably appear on your most festive evening dress. The Sequin box (which, incidentally, looks as though it were made of sequins) includes make-up foundation, lipstick, and rouge from the Elizabeth Arden Screen and Stage Series, which is an innovation, because these items have never been suggested for regulation make-up before, although many women have found them (the make-up base in particular) so very flattering that they use them for big evenings anyway. You get the book that provides all the directions and counsel for this Face-Moulding procedure when you buy your preparations at the cosmetic counters in the better stores throughout the country.

ANTICIPATION



THIRTY·FIVE DOLLARS AND SIXTY DOLLARS

nouveau parfum

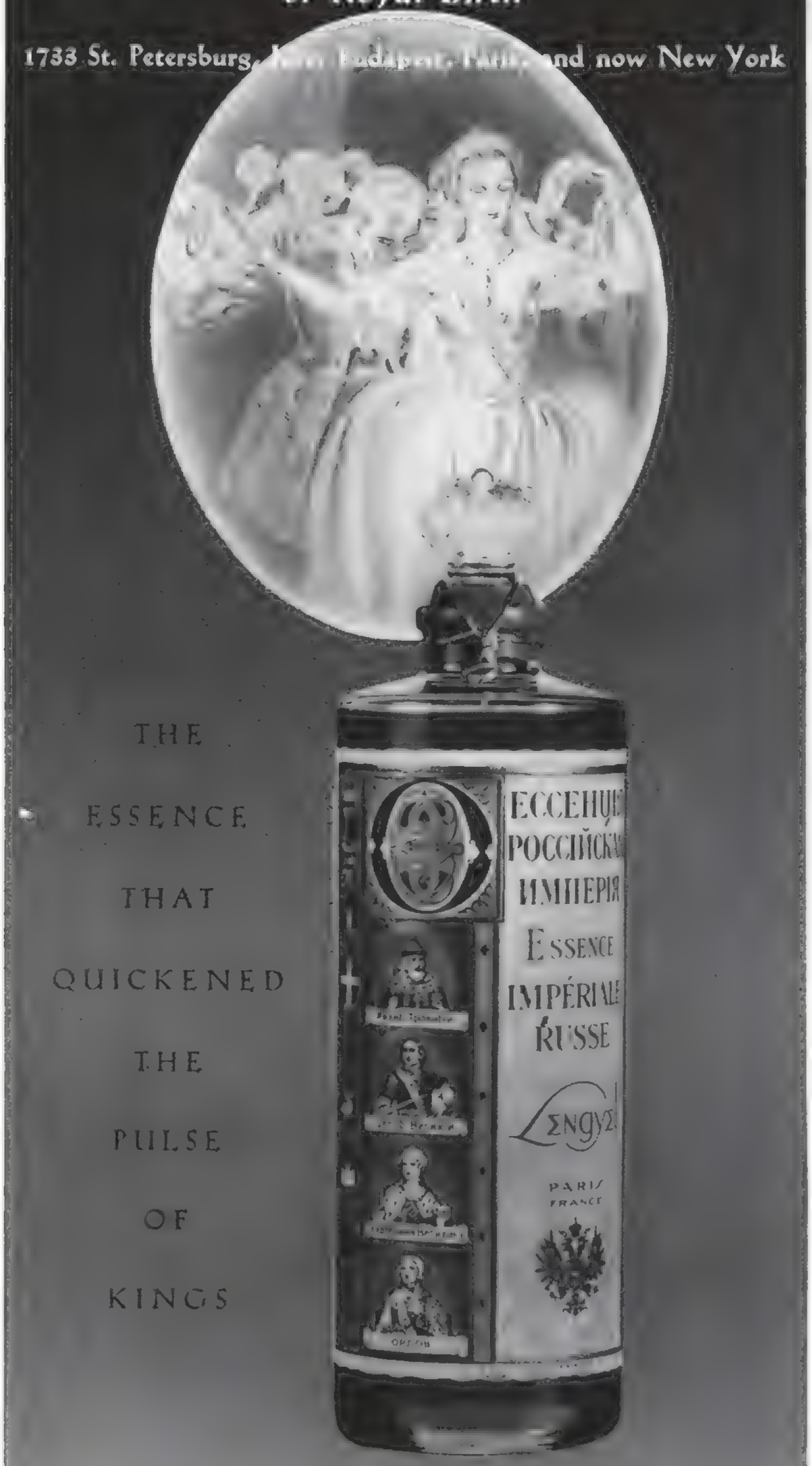
de Lenthéric

ESSENCE

IMPERIALE RUSSE

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THE ESSENCE THAT QUICKENED THE PULSE OF KINGS

For more than 200 years—since Catherine the Great—ESSENCE IMPERIALE RUSSE has been the "parfum d'amour" of Europe's fascinating women . . . and today, smart women everywhere appreciate its irresistible charm.

Two to Twenty-five dollars at all better perfume counters

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DISCOVERIES IN BEAUTY



ANDERSEN

The new Henriette series includes vanity-cases of distinctive design for every occasion and every costume. More about these appears below

ONCE you realize how important good make-up is in complementing new costume colours, you automatically give your face a critical going-over before you try out your new clothes. This year, you have to do more, for you will suddenly find yourself very conscious of your throat and the way it looks emerging from one of those dresses cut close half-way up around your neck. Or, attention will be focused on the area under your chin by an evening dress with practically all the front cut away.

Make-up will help here, too, but fundamental care of the throat will do far more lasting good and will ward off those devastating little wrinkles that put the mark of age on any throat.

For all this, Charles of the Ritz has a natural in a new Throat Firming Cream. This is no magic potion that suddenly achieves an alabaster column for you. It is a fine, bracing blend of stimulating oils and balsams that leaves the skin soft and smooth and stirs up the circulation, which, in itself, is half the battle in combating wrinkles. Its use is simple, because you clean your throat with cleansing cream and tonic, then apply the Throat Firming Cream, cupping your hands as you stroke the cream upwards, to avoid pressure on the glands.

The Throat Firming Cream only remains on fifteen minutes, which is convenient, because you can plan to leave it on while you are taking your tub, then remove what remains with tissues. While it is on, the cream gives a faintly warm sensation, which shows that its stimulating ingredients are at work, and, after a few applications, the skin begins to look firmer and finer. As a matter of fact, it is a good idea to consider this régime, no matter what neck-lines your new dresses have.

The Throat Firming Cream was first put into use in the salons, as many of the Charles of the Ritz preparations are, and now you will find it also in the leading department stores.

The Henriette vanity-cases you see in the photograph above are not only particularly good ones. They illustrate a theory; the theory being that vanities, aside from holding powder efficiently, should be chosen the way other smart accessories are, to go with what you are wearing and doing.

For example, the case at the top is tailored and made of leather, and it was designed particularly for sports and tailored things. The one at the left is in gold or platinum finish, with beautiful cut-work. That at the right is of enamel (this, incidentally, has a bellows back of kid, which permits you to carry loads of powder), and either is smart for daytime or afternoon.

The case in the foreground is a copy of an old snuff-box, in platinum finish, with the beautiful pheasant in gold, and was designed primarily for evening, though, if you own it, you may be tempted to break up the system here, and carry it all the time. These and other Henriette cases are at the cosmetic and jewellery counters in the better shops. (Continued on page 130)



One cream to buy—one cream to apply

Women everywhere are talking about Delv. Because Delv has simplified their beauty routine.

If you are a woman with an average skin, Delv is the only cream you need use.

For Delv cleanses. Delv lubricates. Delv clarifies the skin. Actually it can practically take the place of all your beauty creams.

This extraordinary cream contains a special ingredient blended with vital oils. Then it is whipped into a marvelously light substance that leaves the face deliciously fresh and dewy.



Try Delv. Buy a jar today at your favorite department or drug store and let a beauty miracle take place in your skin. Regular full-size jar, 65¢. Large economy size, $1.50. Delv, Limited, New York City.

Delv



DISCOVERIES IN BEAUTY



ANDERSEN

"Impromptu" is Lucien Lelong's perfume gesture for the new season, gay and fresh, with a provocative note, presented in a sunburst flacon

(Continued from page 128) No matter how much you need a softening preparation on your face overnight, if it is a sticky one, you find it a nuisance. If you use Sunclyme's Avocado Night Emollient, it does a very fine job of softening, and it won't come off on the bed-linens. You smooth this on, and, in a matter of a minute or two, it has disappeared into your skin. There is continued debate about how much of any preparation the skin can absorb, but, at any rate, this liquid is gone entirely from the surface of your skin, leaving it soft and smooth in a most satisfactory manner.

All of the Sunclyme preparations are liquids and include the essence of some fruit—lime, lemon, avocado (the latter because it is rich in the oils that correspond to the natural oils of the skin)—and people who use these swear by their efficacy. You will find them in New York at Saks-Fifth Avenue and in other leading shops throughout the country.

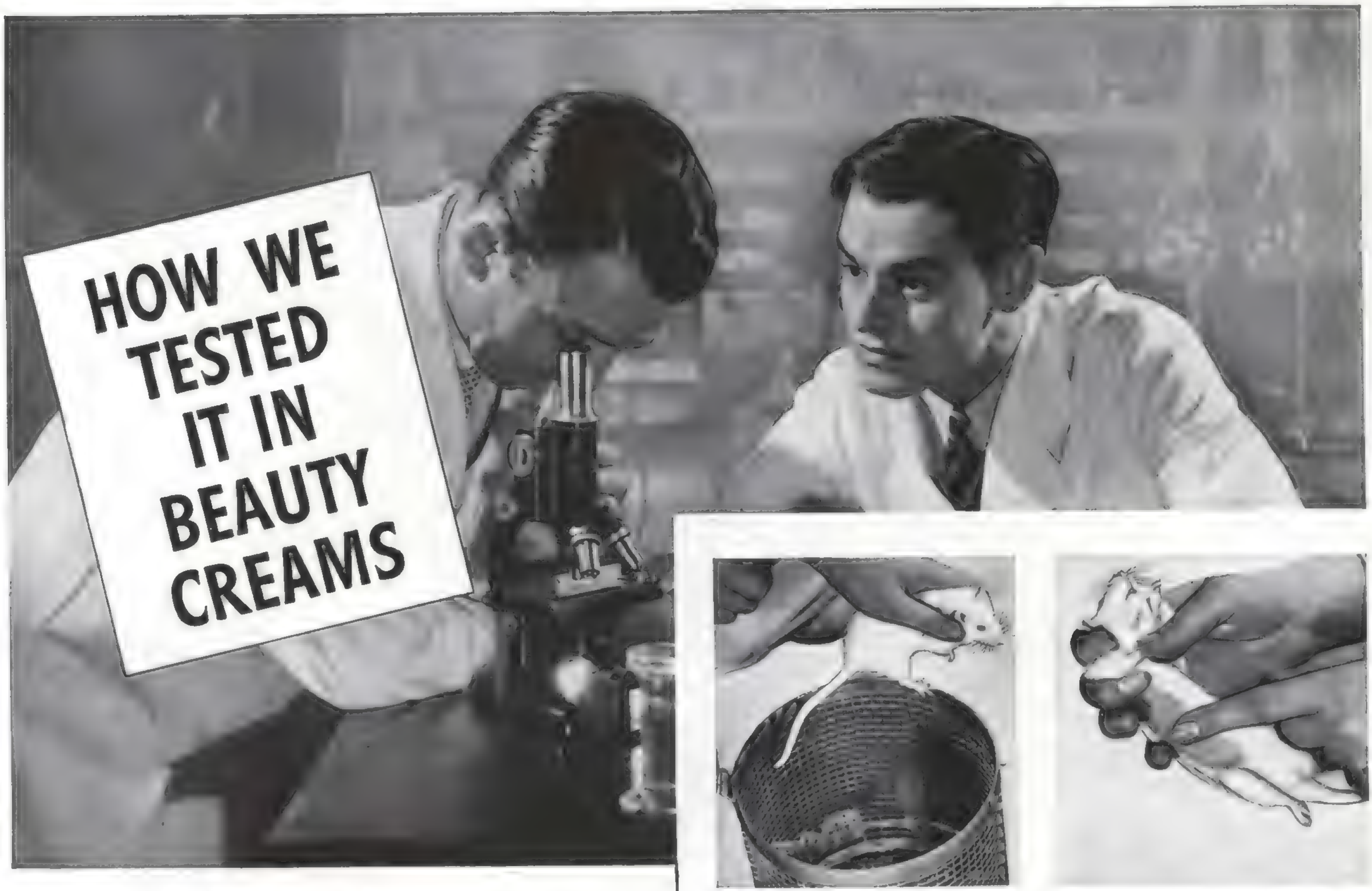
One of the most ingenious combinations to appear on the cosmetic horizon is the Dédon Kitstick, which has you baffled until you start taking it apart, because, at first sight, it looks like an overgrown lipstick. Actually, it contains cleansing cream, powder foundation, cream rouge for lips and cheeks, and an eye shadow—the make-up items in shades for blond, brunette, and redheaded colouring. Each small compartment screws into another to form the stick, which undoubtedly constitutes the smallest make-up kit in the world.

With this in your hand-bag, plus cleansing tissues, you can have a quick cleansing and make-up practically anywhere. It would save your face in a plane, for example, or after a football game and one of those long rides back to town for dinner. Young things love it, because it is fun, and because it costs so little. At Saks-Fifth Avenue in New York and shops in other cities.

If you have a feeling for the finer points of a manicure, Herne and Marion, at 61 East Fifty-Seventh Street, is a place that you will enjoy. For one thing, a cuticle oil is applied and reapplied during the procedure, so both nails and cuticle are thoroughly lubricated. The shaping of the nail is done with an eye to flattering your fingers. And the polish that is used has a gleaming, lacquered effect. On brittle nails, they like to apply the polish over the tips, because they believe that prevents both chipping of polish and breaking of nails.

To provide a varnish that lasts and lasts, a coat of colourless cream polish is applied first as a base. Then, one or two layers of the lacquer are put on, and the endurance of the polish depends on your allowing time for it to dry thoroughly and completely, before you even pick up your gloves. We have seen nails after polish has been applied in this manner that survived ten days without a chip or a crack.


More Popular than Ever
Gorham's
Royal New Sterling
King Edward
CHANTILLY
HUNT CLUB
FAIRFAX
ROSE MARIE
Such an overwhelming preference for a single silver pattern hasn't been seen in a generation. Nobly scaled, rich beyond anything America has seen since Georgian days, "King Edward" belongs miraculously to this year of elegance, yet is hallmarked with that intrinsic and timeless beauty which means a new classic has been born.
Like all Gorham patterns, your descendants may add to it 100 years from today. Ask to see it, and an illustrated price list of all Gorham patterns at any leading jeweler's. Or write The Gorham Co., Providence, Rhode Island . . . since 1831.



LABORATORY TESTS on rats were conducted for over three years . . . .

1 We fed rats a diet completely lacking in "skin-vitamin." Their skin grew harsh, dry, scaly—old looking. Under the microscope, the oil glands were dried up, the tissues of the skin were shrunken.

2 Then we applied Pond's new "skin-vitamin" Creams daily for three weeks. The rats were still on a diet completely lacking in "skin-vitamin"—yet, with just this application of the cream their skin improved. It became smooth again, clear, healthy.

Now—*this new Cream brings to Women the active* "Skin-Vitamin"

Copyright, 1937, Pond's Extract Company





3 Under the microscope, the oil glands were seen to be healthy again. The dried-up, flattened skin cells were rounded out. The shrunken tissues were normal again!



FINALLY...we gave Pond's new "skin-vitamin" Creams to women to try. For four weeks they used the new creams faithfully—women who had been using other creams before. Three out of every four of them asked for more. And these are the things they said: "My skin is so much smoother." "My pores look finer!" "My skin has a livelier look now!" "Lines are disappearing" . . .

Exposure is constantly drying this necessary "skin-vitamin" out of the skin. Now, Pond's new "skin-vitamin" Cream helps to bring it back! If your skin shows signs of deficiency in "skin-vitamin," try Pond's new "skin-vitamin" Cream—today.

FOUR YEARS AGO, scientists first learned that a certain known vitamin heals wounds, burns, infections—quicker and better.

They found that certain harsh, dry conditions of the skin are due to insufficient supply of this vitamin in diet.

This was not the "sunshine vitamin." Not the orange-juice vitamin. Not "irradiated." But the "skin-vitamin."

This vitamin helps your body to rebuild skin tissue. Aids in keeping skin beautiful.

Of great importance to women

Pond's requested biologists of high standing to study what would be the effects of this "skin-vitamin" when put in Pond's Creams.

For over three years they worked. Their story is told you above. Also the story of the women who used the new Pond's "skin-vitamin" Creams—and came back asking for more!

Today—we offer you Pond's new "skin-vitamin" Creams!

In the same Pond's Creams

The new Pond's "skin-vitamin" Creams are the same creams you have always known—with the active "skin-vitamin" added. The same jars, same labels, same price. Now this new ingredient, the active "skin-vitamin," gives added value to the millions of jars of Pond's Creams used by women every year. Try Pond's new "skin-vitamin" Cream for yourself—today. On sale everywhere.

* * *

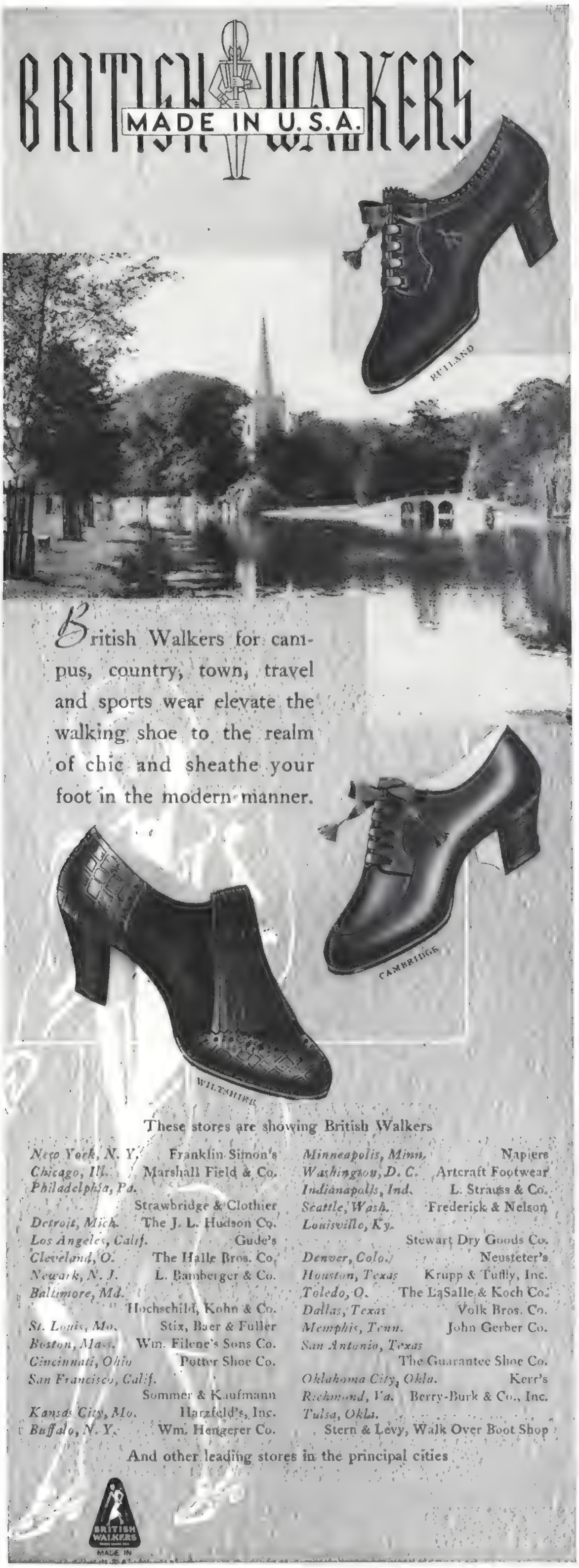
POND'S COLD CREAM—Cleanses, clears, softens, smooths for powder. Pat it in briskly to invigorate the skin; fight off blackheads, blemishes; smooth out lines; make pores less noticeable. *Now contains active "skin-vitamin."*

POND'S VANISHING CREAM—Removes roughnesses; smooths skin instantly; powder base. Also use overnight after cleansing. *Now contains the active "skin-vitamin."*

POND'S LIQUEFYING CREAM—Quicker melting. Use for same purposes as Pond's Cold Cream. *Now contains active "skin-vitamin."*



NOW IN POND'S CREAMS
the active "Skin-Vitamin"



NINE P. M.—NEW YORK TIME

(The key to the Alajálov drawing on pages 94 and 95)

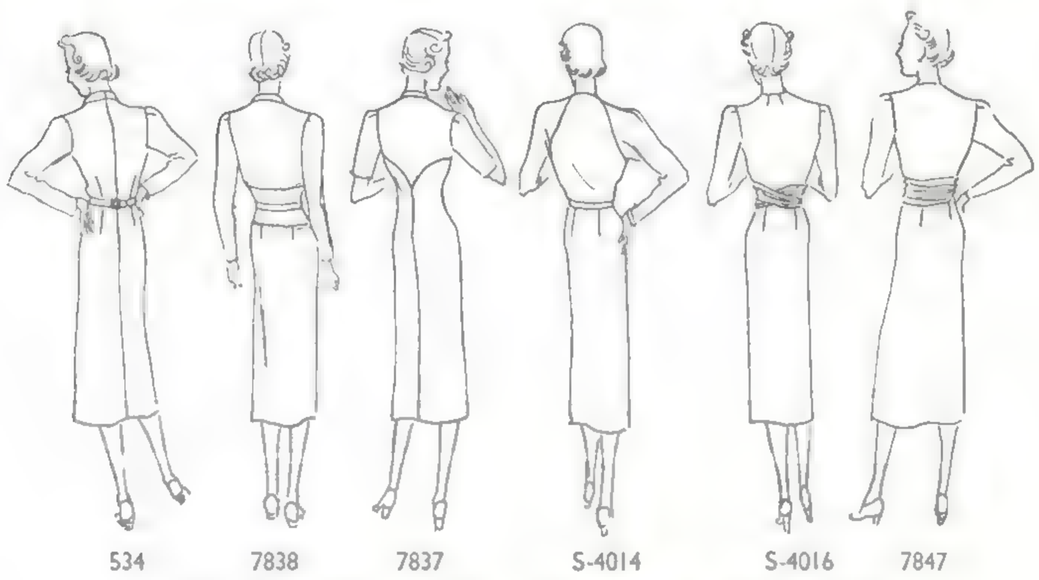
JUST before Constantin Alajálov, the artist-satirist, decided to go to Italy for a year of painting, he left with Vogue his feeling about a New York apartment-house (with a brownstone snuggling next-door) just at the elastic dinner-time. Here is his key:

Up in the penthouse, alive with sophistication, with knowledge of the arts, every one has just finished cocktails in the modern bar, and is ready to go into the sleek and severe dining-room below. It takes a butler and two assistants to attend the guests. The walls hold naturally, a Picasso, a Braque, which might have been an early Picasso, and a Modigliani, bought when Modigliani was extremely chic.

But on the floor below, a much more conservative family lives in an eighteenth-century English setting. They have only two guests for dinner, dine earlier (they are just finishing), and their butler must make the best of one assistant and a white-capped chef. After a dull dinner, they will all go into the library, dignified and comfortable, with a painting of some one's ancestor, English and uniformed, over the fireplace. They undoubtedly would hate to know the occupant of the apartment underneath—an apartment wild with swags, bijoux, crystal, a silver piano, and a painting that either is, or was, inspired by a Matisse "Odalisque." The bedroom, of course, has a blackamoor, a bed, big and soft, and shaped like a scallop, with an overdrapery in green and yellow, and a pouffe in scarlet. Dinner here is on a small table in the living-room, with a Negro couple, all done up in white, starched and stiff, serving.

Just under so much Victorian to-do, lives an intellect. Some of his guests, lasting over from the cocktail party, have drifted to *boîtes* over by Third Avenue. The ones who have stayed have invaded the ice-box, drained off the beer. One man can not be stopped from making scrambled eggs. The others are having violent discussions, or are showing the steps of the "Big Apple." The coats are on the bed, and the hats hang from the fixtures or sit in patterns on the floor. It is all modern, of course. There is a remnant of the old sky-scraper furniture. The fireplace wall has a grand reproduction of a Chirico. (Continued on page 136)

DESIGNS FOR DRESSMAKING



534 7838 7837 S-4014 S-4016 7847

Here, you have a smart choice of one-piece frocks, princesse in line, or two-piece in effect, or meticulously tailored. These are also shown on pages 122 and 123. Designed for sizes: 534, 7837, S-4014, and S-4016, in sizes 12 to 20, 30 to 40; 7838, in 12 to 20, 30 to 38; and 7847, in 14 to 20, 32 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 173.



Things you had given up hoping for are here at last in Lucien Lelong's "Duvetyn" Face Powder: A leak-proof box that will travel from here to Hindustan without sifting or spilling. Shades grouped in Roseate and Aureate tones of graduated intensity, making your selection infinitely easier. Fragrance *slightly muted* to prevent conflict with your perfume. And an abiding, close-clinging texture that lasts longer than you can believe **$1.50** —always dull-to-the-light and very, very flattering. **Refills, $1.**

Houbigant

Country Club



The fragrance of Country Club

is tantalizing—elusive—forever

just escaping classification.

And it is one of the most lasting,

persistent fragrances ever created.

$12.50...$7.50...$3.75...$2.00

NINE P. M.—NEW YORK TIME

(Continued from page 134) On the floor below there is family life—eight children, and father reading Barney Google; with the walls, apartment-house beige, panelled neatly, two stiff little tulips on the mantelpiece. Watching them all is a glum-faced moose, which suddenly belonged to the household, but no one can quite remember why. Father did not shoot it. He never shot a thing in his life. The hanging book-shelf has the only books in the house. While one boy studies, two more play Indian raid with the dog, who is practically a Scottie, pinch-hitting for a buffalo. The oldest daughter and her little brother are doing things to "Polonaise." In the nursery, mother has just taken up the baby. (The whole apartment is practically a nursery.) Out in the kitchen, by the way, the mother's helper has gone to the movies, and little nuisance is upsetting the shelves.

THE PEOPLE DOWN-STAIRS

It would be better, perhaps, if some of the children above could be dormitoried in the apartment just below. (The elevator is between floors, while the elevator boy, who is studying law at Fordham, bones up on torts.) Here there is straight domestic bliss—comfort, quiet, a bottle of beer, and two-handed solitaire. That picture over the mantelpiece shows the factory, with the middle-rung executives, all smiling into the lens. They are quite pleased with it all, and the paper-reader is the fifteenth man from the left in the rear row. His face doesn't show as clearly as his wife would wish. She loves the house, especially the couch, the big armchair, the little chair—all matching; by working over it, she got the store to get enough material to do the draperies the same. Nothing charms her more than getting everything alike. The picture, by the way, is her father when he was young. The bedroom is so dark it would scare you.

So much nice, solid Americana looks a bit odd over the smart restaurant on the street floor, which is Georgian where it isn't Greek, and which has at least three waiters, and a captain, and a bus-boy to take care of you. The door-man, incidentally, is a little old, his feet hurt, and he loves to put fine ladies into long black cars.

Down in the basement, life is not so jolly. Three laundresses are finishing up their work at fifty cents an hour overtime, and they will all go back to Harlem in the subway, to a late supper of chitterlings. Two men in shirt-sleeves are thinking about beer as they clear out the day's accumulation of ashes. Just below, the mice are wondering just where they will get their dinner. They know enough, at any rate, not to try for any delicacies next-door in the basement of the brownstone.

BROWNSTONE AND BLEAK

In the old brownstone, there is the very reverse of this great apartment-house, where the richest live on the top floors. Here the poorest exist at the top. The richest down below. To the delicatessen, spicy and warm, come the tenants next-door to buy sturgeon, and Swedish fish, and ripe imported Camemberts, and Roquefort in brandy. In the hallway, some one is always being kissed.

On the first floor, in rooms, finely proportioned, with the old wainscoting still preserved, there is also comfort and quiet. Just above live two girls, who have washed out their clothes, strung them up to dry. They have four pictures of two movie actors, an electric stove, and a green plant, hardy and undernourished, like themselves. They collect perfume bottles.

Out on the steps sits a visitor, too tired to finish the climb up-stairs. Up on the top floor is sheer exhaustion. Every one is tired—too tired to go out, too tired to sleep. And, above them all, there is the sky, blue and starred, with the red light of Broadway, glowing with neon lights, far to the West.

How Lovely French Women Make Up Only Once a Day

Yet...Stay Exquisitely Made Up All Day Long!





Only An Expert With A Magnifying Glass Could Detect That the Color of Your Cheeks Wasn't Natural Color

IN PARIS women have found a new way in make-up. A cheek rouge that stays on beautifully all day long so that you can go through the day with the assurance that you'll have a bewitching color at the end of it. And you don't have to fuss or primp with your make-up to keep yourself appealingly attractive all day long.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points.

What It Is

It's an exquisite cream rouge, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.



Angelus Rouge Incarnat in the little Red Box and Louis Philippe Angelus Lipstick

POPPY
SUN ORANGE
FRAMBOISE
CORONATION RED
PANDORA
LIGHT
MEDIUM

Try the Newest, Smartest Shade

PROMENADE

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.

Being a cream rouge, the color blends naturally with your skin tone—and it won't blow off or brush off. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

The Smart Woman's Choice

Smart women everywhere are choosing this natural, colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.

Scene
The Swanky Cocktail Lounge
in the Shoreham Hotel, Wash., D. C.
Cast
Robert — Courteous Maitre D'Hotel
A Gracious Guest
A RONSON Lighter



Add to the Social Graces...

Says
L. Gardner Moore, General Manager
of the exclusive Shoreham Hotel,
Washington, D. C.

"Much of Robert's popularity is due to his thoughtfulness and his characteristic little politenesses. His Ronson lighter is famous—with it he has lighted cigarettes for thousands of guests without a single failure. He can count on his Ronson just as well as on his own hands to be quick and sure."

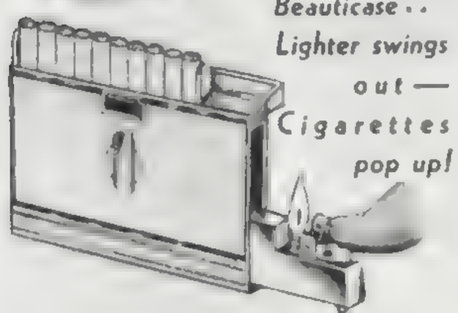
FLIP—it's lit!
RELEASE—
it's out!
One of many handsome pocket models



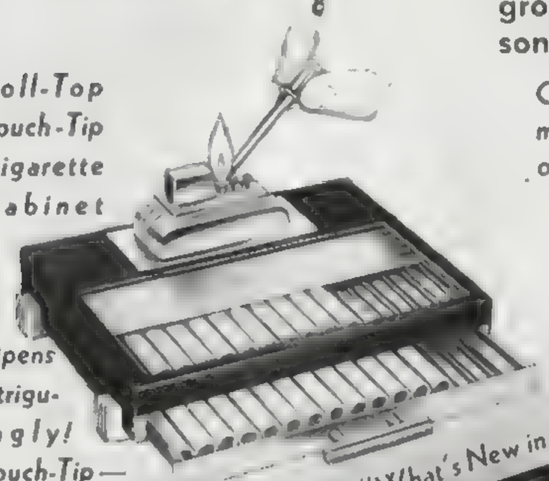
Wherever you see smart people in smart places, there you'll see RONSONS. And RONSON owners, knowing the sureness of the famous one-finger, one-motion action, delight in beating each other to the draw.

Exquisite styling, superb craftsmanship, enduring service, are a few more reasons why so many RONSONS are being selected by well bred, well groomed men and women for personal and gift use.

Beauticase . . Lighter swings out — Cigarettes pop up!



Roll-Top Touch-Tip Cigarette Cabinet



Opens intriguingly! Touch-Tip—and it's lit!

Choose now from scores of exquisite models, at your jeweler, department store, or at any store selling fine smokers' articles.

Priced $3.75 to $30

Free—Illustrated Catalog "What's New in RONSON." Write for it, giving dealer's name.

Smart to Give - Smart to Own
RONSON
WORLD'S GREATEST LIGHTER

ART METAL WORKS, INC.
2 Aronson Square, Newark, N. J.
Canada: DOMINION ART METAL WORKS, Ltd., Toronto
England: RONSON PRODUCTS Ltd., London, W. C. 2
Australia: W. G. WATSON & CO., Ltd., Sydney

SHOP-HOUND RAKES THEM IN



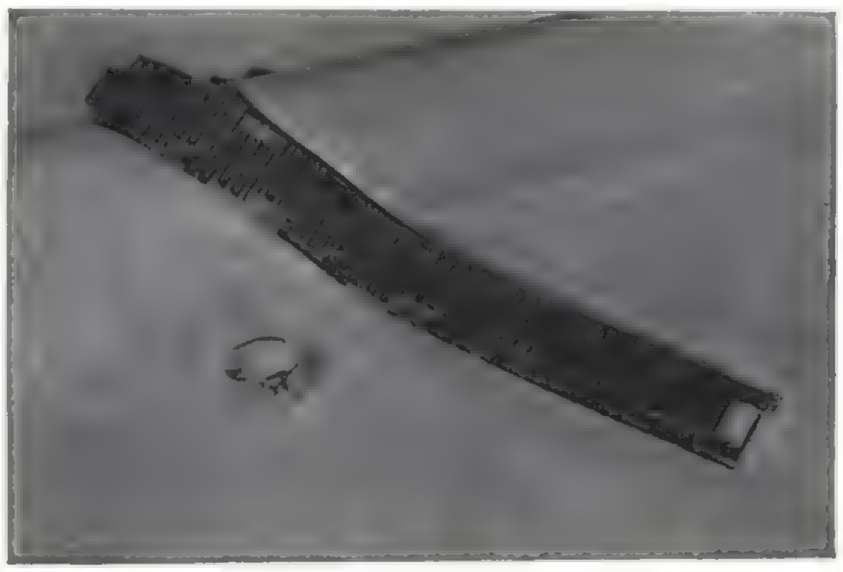
(Continued from page 124) What looks like fur, has the luxurious feel of fur, is lighter than fur, and also costs less than fur? Answer: a sable-dyed marabou jacket for you to slip on over your evening dress. The sable colour is decidedly our favourite, but the jacket also comes in black and in beige. The fact is, and that's the fun of it, that you'll find this sophisticated bit of fluff for about $38 in Macy's négligé department—in the new and exciting group of Macy's Little Shops. The jacket also comes in baby-pink, blue, or white, for the boudoir.

One of the joys of the season is a tailored suit-jacket lined to match a colourful blouse. These suits are being done, very expertly, in the made-to-order department of The Tweed Shop, now reopened in sparkling new British-like quarters at 528 Madison Avenue. There's a new department of ready-to-wear suits and coats, also made up in fine imported tweeds for which this shop is famous.

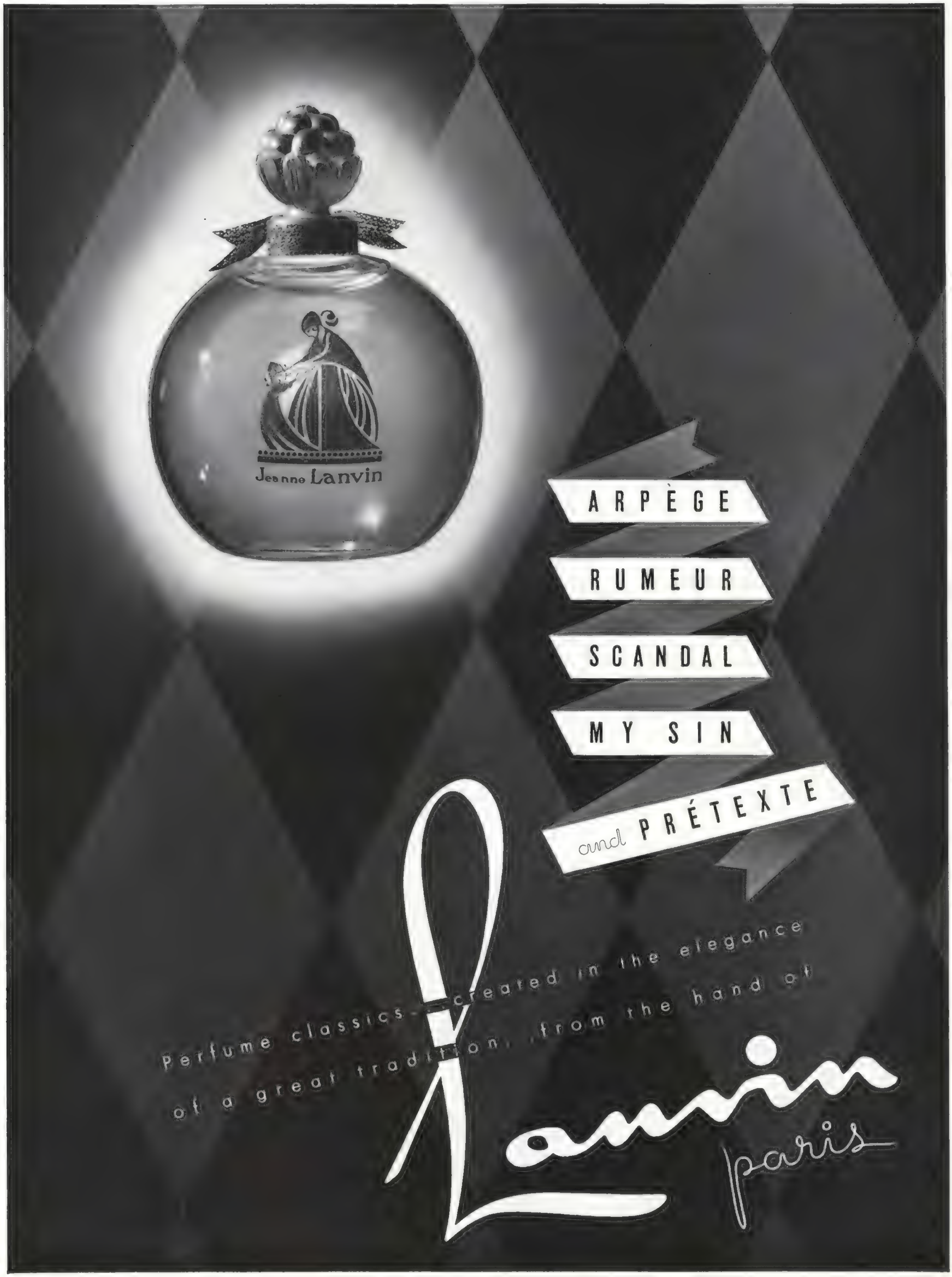


Wearing a splash of colour on a beautifully simple dark dress or suit is perennially one of the smartest things you can do, and it is just as true as ever this autumn. Here is a jewelled flower brooch found at Milton A. Fuller, 610 Fifth Avenue. Frosty opulence, with seventeen Ceylon sapphires to form the translucent petals, eight canary diamonds for golden centres, and one hundred and three (yes, 103) round white diamonds to make stems! About $2,250. The Ceylon sapphires are very rare and unusual, but Milton Fuller will make up the same idea with yellow sapphires, if you prefer. The Paris Exposition, incidentally, gives importance to the flower motif in jewellery.

At Lambert Brothers, on Lexington Avenue at Sixtieth Street, Shop-Hound sniffed out this gold bracelet and ring, and proudly retrieved them because of their excellent simplicity. The bracelet is woven in two tones of gold, red overlaid on white—very flat and good-looking. You can wear it for either sports or town, with this ring of checked design on gold, and an inlaid centre of rubies and diamonds. And there, my friends, you have modern jewellery at its best—simple, and to the point. The bracelet, about $200; the ring, about $155. (Continued on page 140)



BAKER


Jeanne Lanvin
ARPÈGE
RUMEUR
SCANDAL
MY SIN
and PRÉTEXTE
Perfume classics - created in the elegance
of a great tradition, from the hand of
Lanvin
paris

Carlin Comforts



ELEGANT AS THE BED OF

Madame Pompadour

Refreshingly original Carlin Creations for Fall reflect the revival of a trend toward elegance. New comforters, warm blankets, chaise longue covers, lace pillows, bedspreads—the array is more beautiful in color and design than ever before. Carlin Comforters are also immensely practical. They are equipped with Anchorbands so cleverly fashioned that they cannot slip off the bed on cold nights. Priced from $17.75.

CARLIN COMFORTS SHOP

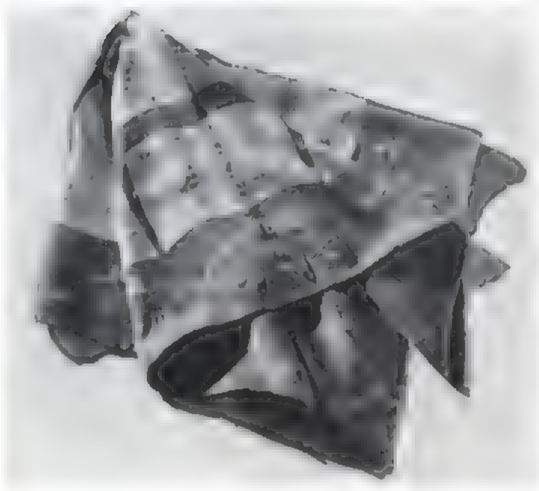
At Saks—Fifth Avenue, New York

(Separate entrance at 10 E. 50th St.)

ALSO EXCLUSIVELY AT THESE SHOPS:

I. Magnin & Co. Shops, Pacific Coast
Joseph Horne Co., Pittsburgh
Julius Garfinckel & Co., Wash., D.C.
McCurdy's, Rochester, New York
Neiman-Marcus Co., Dallas
The Wm. H. Block Co., Indianapolis
The J. L. Hudson Co., Detroit
Miller & Rhoads, Inc., Richmond
Scruggs-Vandervoort-Barney, St. Louis

SHOP-HOUND RAKES THEM IN



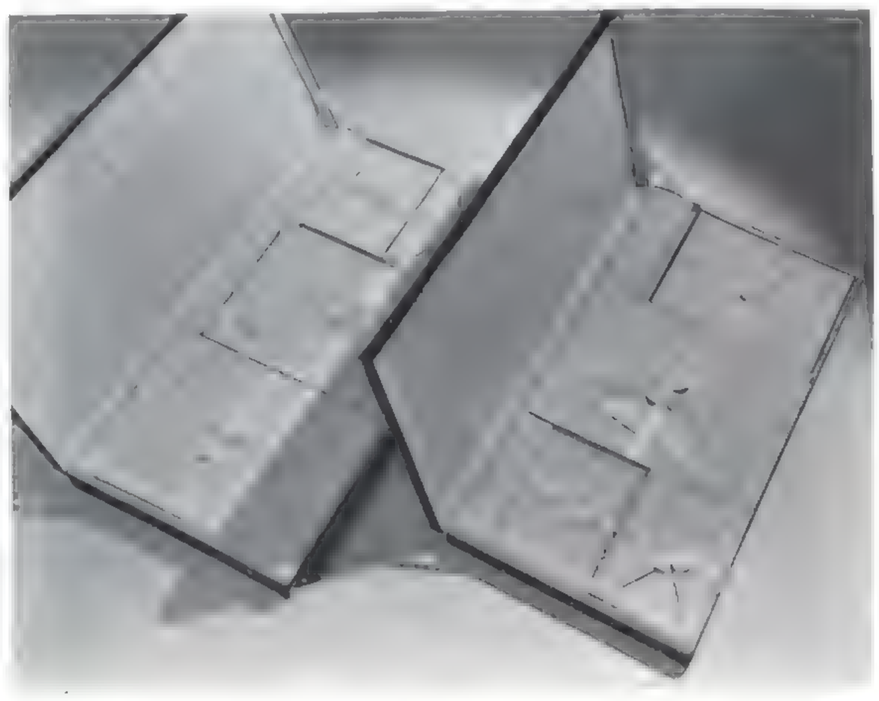
(Continued from page 138) The football season approaches, so begin thinking about stadia, schedules, and such. Here's a red-and-green silk scarf to aid and abet you. In a trice you can find out when and where your favourite college will do battle with its favourite enemy. Novices will like the diagrams of different plays running helpfully around the border. At Bonwit Teller's, for about $3.50.

With an eye to enlivening the winter evenings ahead, why not plan for some imaginative dinner-clothes to wear at home? A short jacket made out of one of the old Indian fabrics found at Vester, in the new shop at 57 East Fifty-Seventh Street, might be worn with a pair of black crêpe trousers. Or try some of the gleaming lamés in turquoise-and-silver from McCutcheon's—lamés just like those that Schiaparelli uses for jackets. Wear yours in the Schiaparelli manner, with a full, pleated, dark green skirt. Make these jackets short, collarless, and tailored.



Just as soon as the first feeling of frost accents the autumn air, your children will begin plotting pranks and planning parties for Hallowe'en, with a most unnatural foresight. And these new favours from Schrafft's will be sure to delight them, for they're gay, unusual, colourful, and, best of all, edible. They are chocolate Character Pumpkins, surmounted by all manner of especially imported heads. Some have droll faces with wide, popping eyes, and mops of curly wool hair, or funny peaked hats. There are heads of witches, clowns, goblins, and some amusing creatures hard to classify, each with a bright satin ribbon tied around its neck—all very festive (about fifty cents each).

It takes longer for most women to select writing-paper than to decide on a hat. Nothing is a more subtle indication of personality and taste. For a swift and sure selection, Crane has brought out "Personality Papers," boxed in four types: the feminine, the tailored, the conservative, and the modern. Each box contains three groups of paper, variations on the same theme—one for foreign correspondence, one for regular correspondence, and one for brief notes. Find these at Altman; about $5 or $6 a box.



BAKER



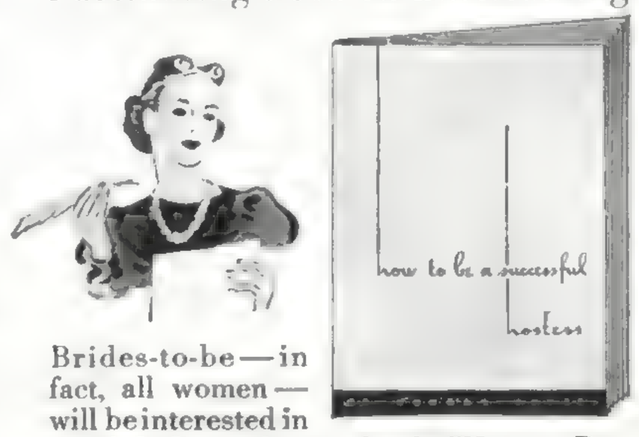
in your own personality pattern

NINE triumphs in sterling — any one of them delightful to look at . . . exciting to own . . . as flattering to your table as the soft glow of candlelight. And now — to pick the pattern that best reflects your personality.

If you're completely, incurably romantic, the elaborately-ornamented Francis First will make your heart skip a beat. If you're proud of your prudent practicality, you'll thrill to the classic restraint of Pointed Antique. Or, say you come somewhere between these extremes — then for you, too, there's a just-right Reed & Barton pattern.

Do plan to visit real soon your local jeweler —to see all these lovely designs in solid silver. You'll find it exciting as Paris — selecting the Reed & Barton pattern you'll cherish now — and on your golden-wedding day.

Fascinating Book on Entertaining



Brides-to-be — in fact, all women — will be interested in Reed & Barton's new book, "How to Be a Successful Hostess". It's just full of recipes, menus, party ideas and pictures of smart table settings. This convenient coupon brings it to you.

Reed & Barton, Silversmiths
Box 990, Taunton, Mass.

Enclosed find 10c. in stamps or coin for which you will send me promptly your interesting new book on more gracious entertaining, entitled "How to Be a Successful Hostess".

Name _____

Street _____

City _____ State _____

V10-37

Reed & Barton

SILVERSMITHS

ESTABLISHED 1824

TAUNTON . . . MASSACHUSETTS



Does your skin seem "acid"?

You may know from experience, as countless people do, how Milk of Magnesia, taken *internally*, relieves an excess acid condition of the stomach. In the very same way, these unique Milk of Magnesia creams act *externally* on the excess acid accumulations on the skin, and help to overcome unsightly faults and to make your skin lovelier.

HERE'S A REMARKABLE NEW KIND OF HELP!

DOES your skin seem "acid"? Does it look old and "thick"? Has it lost its fresh tone, its smooth firm texture? Do such blemishes as enlarged pores, oily shine, blackheads, scaly roughness worry you? Then try the beauty-giving action of these new-type milk of magnesia creams on your skin!

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM
This remarkable cream is unlike other creams you've used! It *is* more; it *does* more because the milk of magnesia acts on the external excess fatty acid accumulations on the skin, in this way helping to overcome the faults of an "acid skin".

A longer-lasting foundation cream. You'll never believe how beautifully this new-type greaseless cream takes and holds make-up, until you try it. This is because the milk of magnesia *prepares* the skin—smoothing away roughness and overcoming oiliness, so that powder and rouge go on more evenly and adhere for hours without need of touching up!

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM
You've never seen a cleansing cream like this! The milk of magnesia not only loosens and absorbs dirt and make-up, but penetrates the pores and neutralizes the excess fatty acid accumulations as it cleanses. Leaves your skin soft, smooth and *really* clean. Try Phillips' Milk of Magnesia Cleansing Cream just once and it will be your cleansing cream always!



PHILLIPS' *milk of magnesia* CREAMS

TEXTURE CREAM — CLEANSING CREAM

"LA COQUELUCHE DES DAMES"

(Continued from page 109) Paganini busts, gowns *à la Paganini*, and even Paganini cream-puffs. Although he would give some thirty concerts in a row, the women, rich and poor alike, who could neither obtain nor afford tickets, would watch outside the doors, ready to pluck at his long, stringy black hair. At a Roman Carnival, a ring of nymphs and fauns covered him with confetti, then yanked at his clothes, kissed him.

Somehow, all this led to constant trouble. He flitted quite easily from love to love, attracted to women who resisted him, and ending by being sued unpleasantly for breach of promise. The less violent women contented themselves with writing verses. He had bales of lyrics celebrating dark, spiritual eyes, a land where only they two could meet and love, with plenty of mixed metaphors and a judicious sprinkling of references to his godlike qualities.

Verse, however, had gone out by the time Enrico Caruso became the object of mass mania. His admirers wanted samples of *his* writing. To satisfy them even partially, he signed some two hundred autographs a day, watched them wearily pacing up and down in front of his home, gangs of fifty or so, humped together like pickets without signs. They never allowed him to take a drive. They poked into his affairs, sneaked into his house, hid behind curtains, snatched his gloves. (There is a definite fetishism in the mania for gloves.) In fact, so accustomed had he grown to that desire, that he gave his gloves to Dorothy Benjamin the first time he met her; later he married her. At least our present maniacs never make their victim make speeches to them, as Caruso's did. The sight of him at the theatre so inflamed normal audiences, that they insisted upon his rising and talking. He once said, pitifully, that it was "disconcerting."

FOR LOVE OF VALENTINO

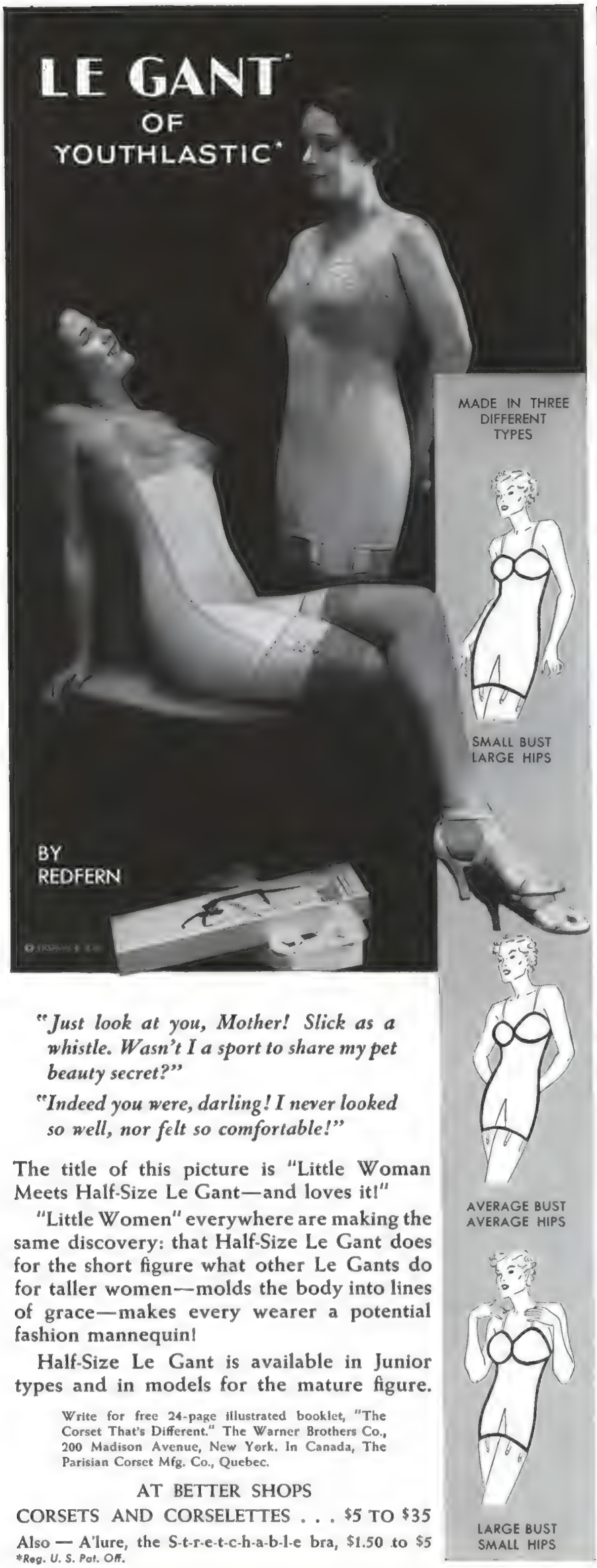
But speeches, pickets, faintings, glove-grabbings were just the first faint whoops of "La Coqueluche des Dames," when compared to the contagion that burned through the women of the world for Rudolph Valentino. After the opening of "The Sheik," a mob of women in Boston hugged him until he was black and blue, put a scare into the sooty eyes, the curious, immobile, high cheek-boned face; cut swatches out of his clear-patterned grey check suit, tore off his grey-striped shirt, and tried to pull off his high tan shoes with the grey inserts. Outside the Ritz in New York, a more impulsive gang almost got away with his slave bracelets, his full sapphire set, bought like a bride's dining-room suite, all matching—the two large rings, the cuff-links, the scarf-pin.

In London, after he died, a dancer swallowed poison, left instructions to have Valentino's photograph preserved. In New York, a twenty-year-old mother, with two children, drank iodine and shot herself twice. To the hospital where he lay dying came five hundred women for a death-watch, a thousand telegrams from strangers. When he was placed at the funeral church, a dangerous crowd tried to get the buttons from his coffin clothes, wanted to touch his face. To fool the mounted police, they slipped soap under the horses' hoofs. In Rio de Janeiro, women and girls gathered at a cathedral to celebrate high solemn mass for him. Crowding into a Chicago ballroom, two thousand people, nineteen hundred of whom were women, prayed to a black-draped portrait. A fifty-five-year-old Swedish lady's maid, with a sweet disposition and a face like bittern, went into mourning, full widow's weeds, with a crape veil to her knees. (Last year, she was still in mourning.)

No class distinctions disturb these whooping-coughers. Innumerable housewives, schoolgirls, manicurists, débutantes, waitresses, salesgirls, little old ladies in bonnets and health shoes—that whole run of humanity which has a deep-seated longing to love, adore, and prostrate themselves. They are always around, little nuclei of international passion, waiting for a Robert Taylor to weld them into a great flowing mass of public love.

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TRANQUILLITY AT CANNES



PEASANT STRAW CART-WHEEL FROM NICE

(Continued from page 103)

—Rosamond, who will make her début in London next season, and the Comtesse de Castéja—she made our evening. Elsa Maxwell is, as usual, everywhere. Dressed in a cowgirl hat and a sailor's reefer, she gave a dinner the other night at the little *bistro* at the Port of Antibes, with the Comte and Comtesse de Martel (he is now the High Commissioner of Syria, and was formerly French Ambassador to China and Japan), the beautiful Marquise de Montesquiou, Sir Sidney Waterlow (the British Minister to Athens), the Mendls, and Lady Russell, author of *Elisabeth and Her German Garden.* Elsa has a new bright-red automobile, and is now acquiring emeralds—although she has never worn jewels in her life before—because she thinks that, as they are her birthstones, they will bring her luck.

There are no new fashions except the straw hats from Nice, which are very chic—like coolie-hats embroidered with wool flowers. Why they have never been discovered before I can't imagine, but they'll probably be all over Palm Beach this winter.

The Bay is so full of boats that it looks like a regatta. Sir George Clerk's boat, with its green hull and Venetian-red sails, makes a pretty picture; so does Kay Norton's speed-boat, which has a light blue hull and royal-blue canvas awnings and cushions. The Herman Rogers' boat—a converted Mediterranean barge—is brightly painted, and even one of the local fishing-boats is painted terra-cotta, with a yellow water-line, and the fisherman himself is wearing a yellow shirt. Besides all these, the Bay is crowded with the new "*pedalo*" boats, like aquatic bicycles, and people floating on bright-coloured air-cushions. It's all very theatre—and even more so at night, when the big light-house blinks at us and there is music in the air.

Instead of going back to London, I would that I could accept either an invitation to Mittersill, followed by Vienna and Budapest, or one for the West Coast of Scotland—for which I have a great urge after dining with the Marquess of Queensberry, who always has grouse flown from Scotland to Monte Carlo for his annual grouse dinner on August twelfth. And Winnie Portarlington (with a tan that will startle Scotland) has gone to open her house on the West Coast, armed with the special outdoor wood-fire grill for chickens that is peculiar to this region, and all the best provincial recipes of our chef.

The post has just come, and with it an invitation, in green and white, to a dance at Beatrice Cartwright's green-and-white villa next week. So perhaps we shall rouse ourselves from our hypnotic trance, induced by the sun, by the pageant on the Bay, by the leisurely meals outdoors under our fig-tree, by the atmosphere of *laissez-aller*, by the whole subtle enchantment of the Cannes season. Perhaps, after all, we shall wake up and dance.

MCMULLIN



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TURNS WITH A GOURMET

ANY one who has been to the Northampton Hotel in Massachusetts remembers Wiggins' Old Tavern and the Country Store that are part of it as places unique unto themselves. One of the many specialties of the Inn is a peppermint ice-cream that is a Smith College favourite and is sure to be one of yours (and of which more anon), and, in the Country Store, you have an entrancing array of discoveries, varying from antiques to candies.

At the Country Store, the old-fashioned candies include such authentic Americana as jaw-breakers, hoarhound sticks, anise gum-drops, licorice-root, molasses peppermint, molasses cocoanut straps. pieces of slippery elm, and sugared flag root. Our enthusiasm waned at the spruce gum, despite childhood memories of pulling it off trees, but was roused again by the gibraltars, a wonderful peppermint sugar sweet for which the recipe has never changed since an old lady used to ride from one settlement to another in a wagon known as a gibraltar, dispensing her sweetmeats. Then, there are the peppermint sticks which, of course, you can buy elsewhere, though Mr. Wiggins sends his around the country to people who want to reproduce the famous ice-cream. The sticks, and all the candies, are exceedingly inexpensive—the prices you used to pay when candy allowances were nickels and dimes—but the Country Store doesn't mind sending them parcel-post. Just write the Wiggins' Country Store, Northampton, Massachusetts.

This is the way to make the peppermint ice-cream. Two and a quarter of the large peppermint sticks (which amount to a generous half-pound) are broken into very small pieces. A cupful of heavy cream is poured over them, and they are allowed to stand overnight. In the morning, another cupful of cream is added and a pint of milk, and the mixture is frozen in an old-fashioned freezer.

If you are a Virginia ham enthusiast, there is news for you in a very special variety which comes out of Washington and does the proverbial melt-in-your-mouth act. These are prepared and sold by Mrs. Helen Bristol (the wife of Rear-Admiral Mark L. Bristol), and they have a flavour and delicacy that make gourmets cheer. The hams are smoked and aged on Virginia farms, but Mrs. Bristol supervises their baking, and any one who knows about Virginia hams knows that their preparation is a matter of time, skill, and being a born cook.

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You can order these hams direct from Helen Bristol—Delicacies, 1621 Massachusetts Avenue Northwest, Washington, D. C.



ANDERSEN

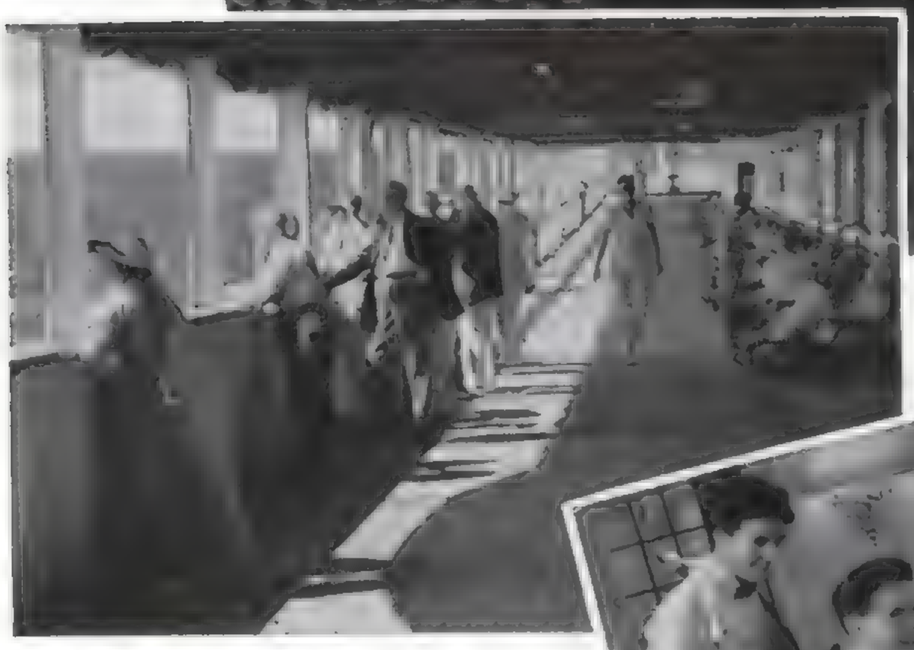
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Pour into liqueur glass . . . sip slowly.

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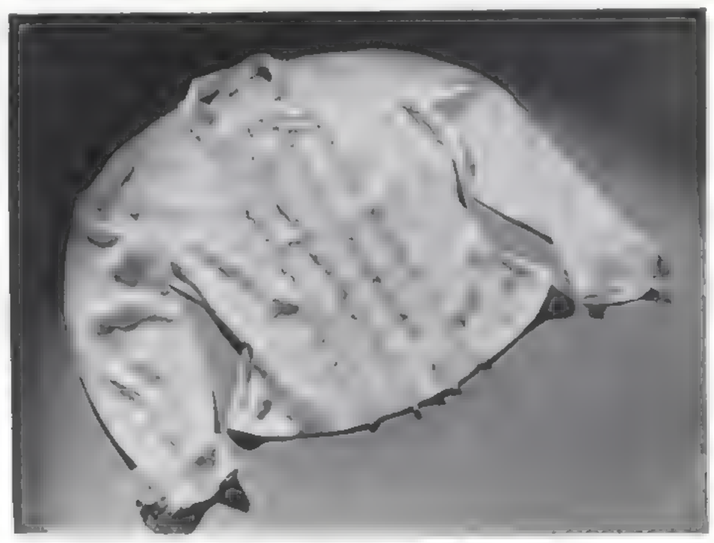
Some seasons you can "switch" accessories—but not this one! Today each costume must be individually completed with its own bag, shoes, gloves. . . . So, when rain descends or snowflakes flutter, your protective footwear must be as thoughtfully chosen as the shoes they cover! Among our many high-styled models you will find a Shuglov Wardrobe that will carry you triumphantly to formal or informal affairs, despite bad weather! All Shuglovs are feather-light. Suavely fitting as kid gloves. Choose your Shuglov Wardrobe soon—for Shuglovs have a way of selling faster than we can supply them! B. F. Goodrich Co., *Footwear Division,* Watertown, Massachusetts.

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SHIRT-WAIST QUARTET



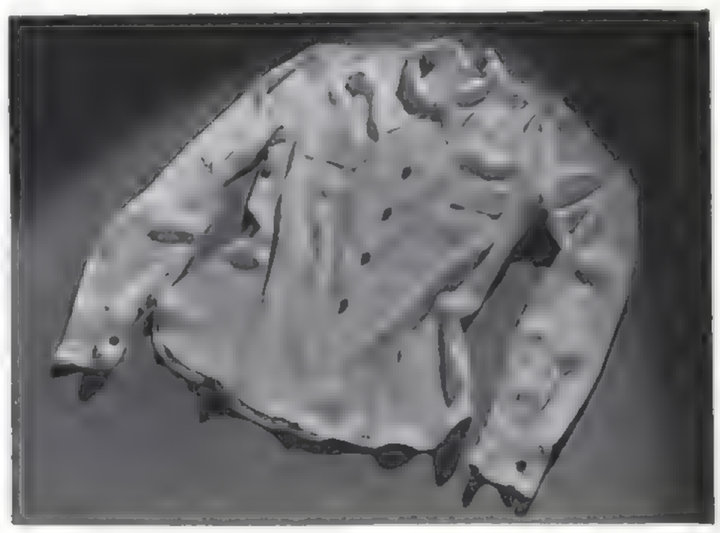
A shirt-waist for the open country—to wear now to a football game; later on, to go under a ski jacket. It's of thin wool, with stripes in brown and navy-blue. Lord & Taylor; Marshall Field



Slightly on the frivolous side—a hand-made blouse of white silk crêpe, its shirt-waist lines softened with rows of hand-made Valenciennes lace. Saks-Fifth Avenue, New York, Chicago



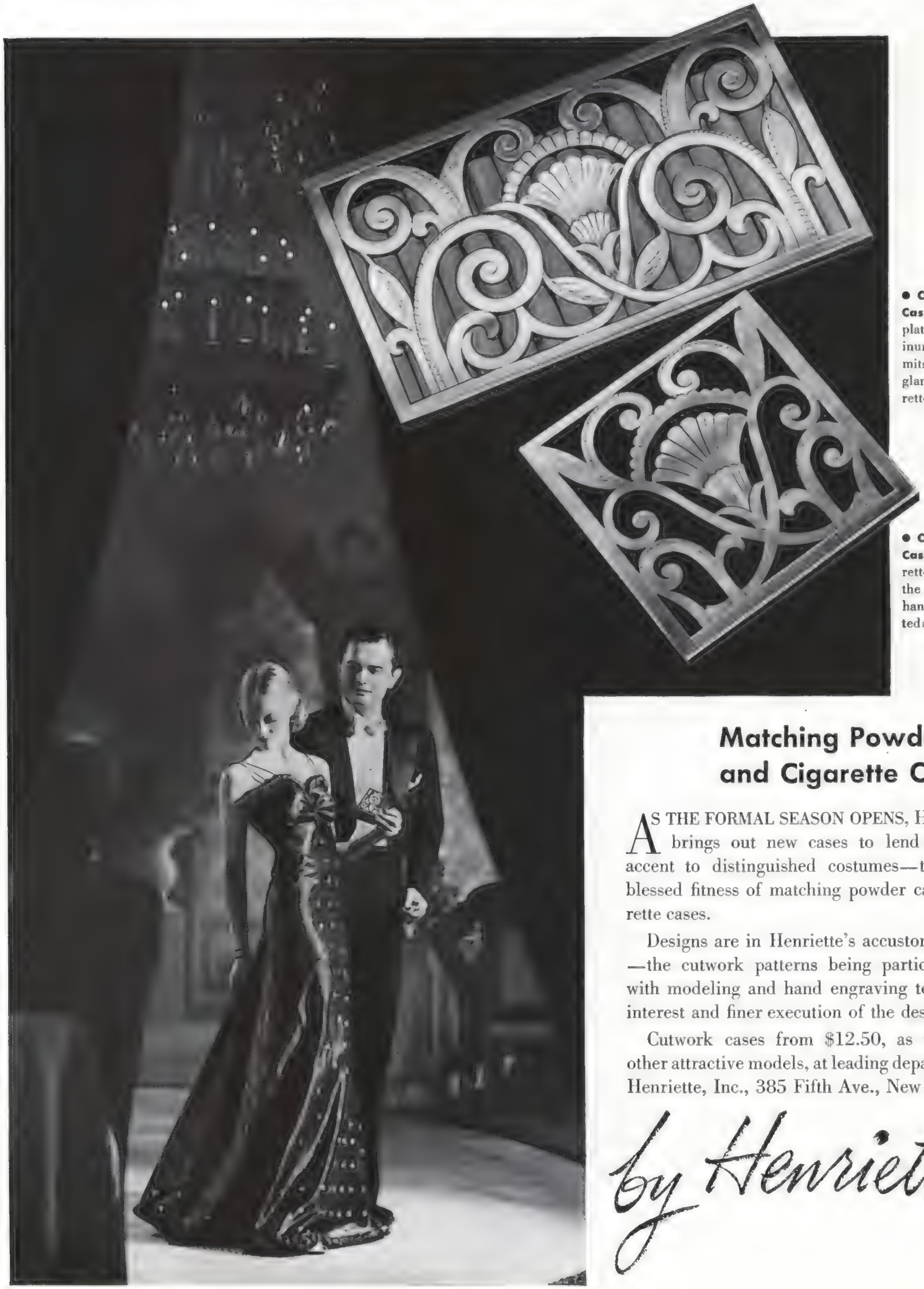
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A new high in suède street shoes: by Pandora, with a Talon fastener up the front. Stern's; and Bonwit Teller's in Philadelphia



Two more town-or-country Glensder scarfs, to wear with your fur coat to football games. Both the small plaid fringed scarf and the large Paisley square are of the same deliciously sheer tissue wool. Both at Altman's

VOGUE'S SPOT-LIGHT

(Continued from page 88) In the theatre, everything is high spirits. "Virginia," the first show of the season, has the gayest costumes, the loveliest colours—but, unfortunately, that is about all, if you except Arthur Schwartz's score with its swinging "Good-bye, Jonah, Good-bye." For the rest, however, "Virginia" is a long, sad anecdote, paced like the Duke of Wellington's funeral. Perhaps there is something about the American Revolution which does not make for good theatrical stuff. Even Maxwell Anderson, in "Valley Forge," a few years ago, could not make it really alive. But here, in addition to all its other difficulties, those in the cast of "Virginia," have made their uniforms and their pretty stuffs an excuse to avoid acting at all. They swagger about, pretty glumly, in magnificent clothes until you would wish you were dead.

REHEARSAL PICK-UP

To see what was happening, we stopped in at the rehearsals of four or five plays. At "The Star-Wagon," we saw Burgess Meredith sitting at the head of the rehearsal table, with a genius of a straw hat, dirty, banged-up, with a crown like the prow of a proud boat; Lillian Gish beside him, the cast ranging down. On the other side sat Guthrie McClintic, the producer and director. Meredith was questioning, with gestures, the inflection of a "what." Persuasively, for almost a half-hour, he put forth the arguments for a down inflection. Inflamed by this, McClintic agreed, laughed, added a story, and further elaborated until Meredith, carried away by the McClintic enthusiasm, showed how he performed a somewhat similar "what" in "High Tor." Brought back into the circle by this reference, Maxwell Anderson, who had been off in a corner, whispering, explained slowly and carefully, just how he meant that "what," his face wise and comforting. The decision was to go on with the rehearsal, and to try the "what" with both inflections, first up, then down. Meredith pushed up the incredible straw.

Out of the debating stage, "To Quito and Back" was far less gay. Its rehearsal was up in the barny Guild rehearsal hall, with trunks lining the room, and the old rehearsal couch, torn and grey, on which every one has sat to read his lines. This time, Sylvia Sidney sat there, looking definitely Mongolian, with her pinch of nose, her wide eyes, and her hair, long, brushed back from her beige ceramic face. With her extravagant cigarette holder, she appeared as exotic as a little girl can. In a tiny voice and with scrimping modesty, she read her lines to Phil Moeller, crouching like a long tom-cat in his famous deck-chair.

That gaiety was highest at the rehearsal of "Susan and God," where Gertrude Lawrence, fresh off the boat, skipped about like a Cape Cod breeze. The whole smell of rehearsal intoxicated her, the dimness, the dust, the slight edginess of tempers, the lax waiting about, the whole slow, careless rapture. Charlestoning about in grey chiffon, she laughed with John Golden, jolly as an old-time circus manager, following the direction of Rachel Crothers, who wrote the play, and knew exactly what she wanted.

Just as definitely as Miss Crothers, Benn Levy, who adapted and was directing "Madame Bovary," knew what he wanted. In his rusty tweed jacket, his pipe and his grey flannels, he patiently and obstinately explained to Constance Cummings, his wife, exactly how he wanted the Petite Bovary to be played. Docile as a spaniel, she stood still, listening, in her black tailored suit, with her blond curls tied up with pink hair-ribbons. (The pink that Schiaparelli calls shocking; the grocers, cochineal.) He explained to her why "Madame Bovary" was in its day believed to be an outrage on morality, and how poor skimpy little Flaubert hated being known as its author, desiring only to buy up all the remaining copies. They are all, Cummings and Lawrence, and Meredith, Sidney and Gish, part of October's blue excitement.



WHY AREN'T BABIES BORN WITH BLACKHEADS?

7 out of 10 women blame their skin for blackheads, when they should blame their cleansing method

By *Lady Esther*

Everywhere I go I hear women say "Oh, well! There's nothing I can do about it, I guess I was born with this kind of skin."

They're referring, of course, to hateful, mocking, stubborn blackheads. But stop a minute and think! Did you ever see a baby with blackheads? Of course not. Then where do those blackheads come from?

These blemishes are tiny specks of dirt which become wedged in your pores.

How do they start?

It's sad but true, blackheads take root because your cleansing methods fail. You know you can't wash away blackheads. And they only laugh at your surface cleanser.

The longer these blackheads stay in your skin, the blacker and more noticeable they grow.

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Lady Esther Face Cream is an active cream. It's penetrating, because it penetrates pore-dirt. You can see the results. You can feel the difference.

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When you first wipe it off, you may be shocked to see how grimy the cloth looks. But that's a sign this penetrating cream goes after deep-down dirt that causes those blackheads.

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(*If you live in Canada, write Lady Esther, Toronto, Ont.*) (87)

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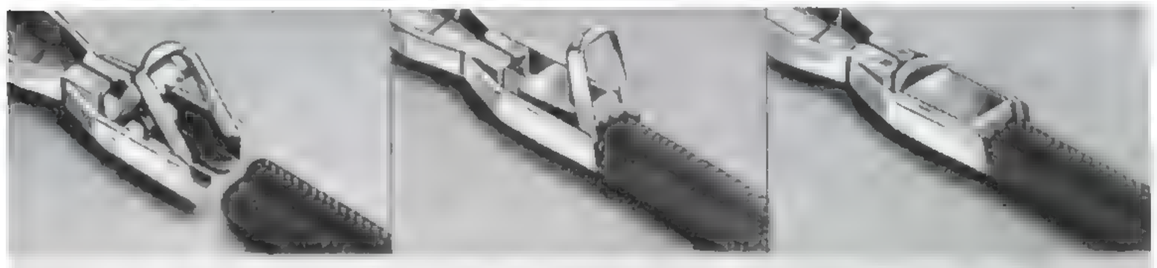
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Fur goes to your head this year, in the form of trimming on your hat. Have, then, a hat with fur on it somewhere—a hat such as this, of tan felt, its front flange faced with a band of nutria. Around $45; Best



When you're wearing your mink coat, carry the mink motif through with this—a skull-cap of green felt with rabbit ears of mink, one pricked up straight into the air, the other dropped down. About $50; Bonwit Teller



More mink—this time used in a strip, to stress the forward flung, ship-prow lines of a black felt hat. It makes the most of your profile. Wear it to dress up an unfurred coat or with mink. About $50; Bonwit Teller



If your wardrobe includes anything with nutria, get this flat-topped toque as an accompaniment—brown felt with patches of nutria on it, cut like a hassock. About $45; Saks-Fifth Avenue, New York, Chicago



Whether or not you own any silver fox, you'll want this black antelope cap, with its puff of silver fox on the front. The crown crushes down like a Japanese lantern, finishing in a stem. About $25; Franklin Simon



If Persian lamb's your pet, indulge yourself with this Robin Hood hat of black felt, striped with Persian lamb bands that turn into wings. It costs around $50; find it at Saks-Fifth Avenue, New York and Chicago



"Good theatre" in **GOOD TASTE**

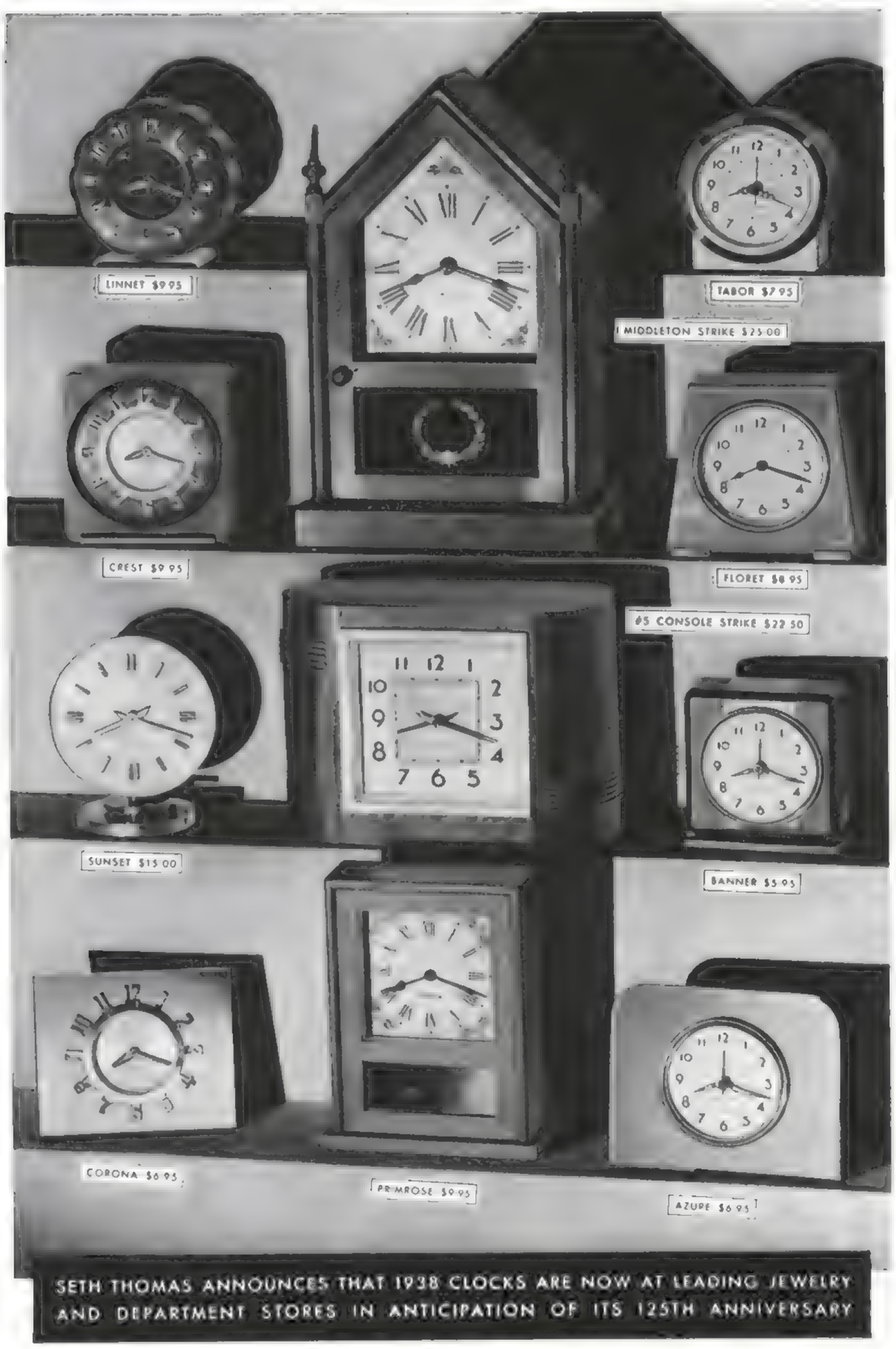
Keynote of the formal collections as presented by Neiman-Marcus. Typified in this dramatic costume after Molyneux, with its flaring coat of fuchsia-shot lamé deeply banded in black fox, its slim cylinder of a dress swathed with girdled moulding, its sharp and soaring headdress of black burnt ostrich.

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"MY HEART IN HEIDELBERG"

By Olga V. Edmond

"SO you're going to Heidelberg, are you?" genially inquired the old man who shared our compartment as we rattled down through clusters of red-roofed villages in the Harz Mountains. "Oh, you'll like it there—you'll like it there! It's a very romantic spot, you know." And then he winked and began to sing *"Ich Hab' Mein Herz in Heidelberg Verloren"* to us....

"It's Heidelberg you're bound for, eh?" said the brisk young man in the immaculate storm-trooper's uniform who joined us later as we were chugging out of Frankfort. "Well, I think you'll like it. But it's changed, you know. You mustn't expect to find it the romantic fairy-land of 'The Student Prince.' National Socialism has done away with all that...No sentimentalism...No false romanticism...." After some minutes of this, we began to feel a bit uneasy and to wonder just how the Student Prince's town had fared under regimentation.

During the weeks that followed, however, we found ourselves agreeing with our cheerful Bavarian friend. Nazi-ism may be a grim and moving tragedy in Munich, a serious drama in Berlin, but in Heidelberg it is an enchanting operetta, and what seems like militaristic regimentation in other places becomes colourful pageantry on Heidelberg's cobblestoned streets.

But like good wine, Heidelberg must be sipped slowly to allow its full flavour to penetrate. The tourist who stops off with an hour or two to spare before he catches a train to Munich or the Rhineland and decides that he can easily "do the town" in that short time is sadly mistaken. He piles himself and his family into a chubby, topless bus at the American Express Company's office (conveniently across from the station!) and bumps along first to stare at the University, then at the Neckar and the Old Bridge, and then up to the Castle, ho!

If he is fortunate enough to have a bit more time, perhaps he will be able to struggle out of the bus here and make a hurried tour of inspection, listening half-heartedly to a bewhiskered guide; he will "oh" and "ah" at the view from the terrace, take a brief turn about the gardens—and then, hurry!, because the train for Cologne leaves in ten minutes. And later he will remember Heidelberg as a lazy little town with Germany's oldest University, an ancient inn famous for the clashes of sabres in the heyday of student duels, and a ruined red castle with a view.

But what he has missed, poor dear! He has never spent an afternoon ambling up and down the Hauptstrasse, stopping at every inviting little shop to look at displays of red leather pocketbooks, cuckoo clocks, and first editions. Nor has he gone on a browsing tour of the city's tempting book-shops, spending hours among fat new volumes, or in buying stacks of thirty-cent little books with gay cardboard backs and bright illustrations.

And he has really never known the Castle, either, if he hasn't seen it drowsing in the midnight moonlight when the crowds are gone and the ghosts of the princes of Baden clatter up on horseback again through the great gate-tower into the broad courtyard. Or when the river is just a serpentine sparkle of lights twisting along between the dark shadows of the mountains.

Perhaps it is its love of pageantry that has kept Heidelberg the charmingly romantic spot it is. Perhaps it is the knack it has of using its mountains, its river, and its Castle as a lovely setting to make life there seem a continuous performance of "The Student Prince" in spite of efforts that are being made to rouse it from its dreams of the past and make it more "practical" and "purposeful." For efforts are being made to rid Heidelberg of the reputation of being the home of beer-drinking, singing, duelling students. "The student of the Third Reich," explained several students in brown khaki, "comes to the University with a serious purpose in mind. He is here to improve his mind and strengthen his body—not to drink beer and fight duels."

"MY HEART IN HEIDELBERG"

Heidelberg has been handicapped from the very onset in its fight against romanticism. Who could be coldly practical here? Who could resist the charm of narrow, winding streets that begin unexpectedly and end up in unusual spots after they have led you around dark old buildings and lured you on with the sounds and smells of picturesque cafés? Add a bright moon and a few thousand dashing students—whether they wear hiking boots and storm-troopers' uniforms, or the crazily tilted hats of a duelling fraternity—and the result can not help being romantic.

As a result, the city has become a Mecca for foreign travellers. Americans who make Munich their happy hunting-ground invariably stop here on their way south. English people find its quiet beauty a welcome retreat from political blatancies. The Holiday Course for Foreigners conducted by the University brings students from Europe, the British Isles, and America.

When the season is at its height, it is possible to walk for several blocks under the beech-trees of the Anlage and scarcely hear a word of German spoken. English, American, and Scandinavian accents, mingled with snatches of Greek, Italian, or French, give Heidelberg a most cosmopolitan atmosphere—minus the impersonality of larger centres. What an opportunity to discuss the world with the world! What a chance to discover, if you are a student and interested in the future as well as the past, what young Germans think of the new Germany, what France and Italy and Spain think will result from the "present international situation."

But there are other attractions in this quaint university town besides the scenery and cafés. The *Schloss-Beleuchtung*, or illumination of the Castle, for example. Three or four times each summer, the Castle is "burned" to remind the citizens of the grim days of 1689 when the French attacked the city and partially destroyed the Castle. This is indeed an event in Heidelberg. As soon as the sun goes down and dusk begins, every one hurries to vantage-points along the river bank, or high up on the *Philosophen-Weg*, or in kayaks, canoes, and launches on the river itself. There is a babel of voices, bells, accordions, guitars. Suddenly a hush, and then a loud boom announces that the *Beleuchtung* has begun. The Castle flares up in a blaze of red torches in a most realistic conflagration against the sky, flashing dancing reflections in the water. It "burns" furiously for a few minutes, pouring out clouds of smoke, and then the Old Bridge catches fire, too. All the fun of a major fire with none of the unpleasantness!

And then in the same old Castle are held the *Reichsfestspiele*—the nation's festival plays. Here, the wide expanse of the courtyard and a wealth of conveniently placed towers, steps, and nooks serve to make such classics as "Götz von Berlichingen" or "Käthchen von Heilbronn," not to mention "Twelfth Night" and "A Midsummer Night's Dream," far more effective than would ever be possible on an indoor stage. Such a rare opportunity for messengers to dash up on coal-black chargers, for country dancers to swirl in gay abandon, for cannons to boom in battle and red smoke to pour from the towers!

Heidelberg's romanticism a thing of the past? Never! She may coyly announce to the world that she has forgotten it all and become a staid and important force in the efficient organization of the Third Reich, but students and tourists from all corners of the world will continue to visit her for just those charms she is trying to rid herself of—or maybe she has kept a sly tongue in her cheek all the while.

....We never saw our Bavarian train companion again, and so we were never able to tell him how right he had been. But when an equally amiable old man started to hum "*Ich Hab' Mein Herz in Heidelberg Verloren*" on the boat coming home, we joined in on the chorus. "I've lost my heart in Heidelberg," we sang as we remembered the beer at Perkeo, the singing fests in the Castle, and the handsome duelling scars slashed across the cheeks of our student friends.



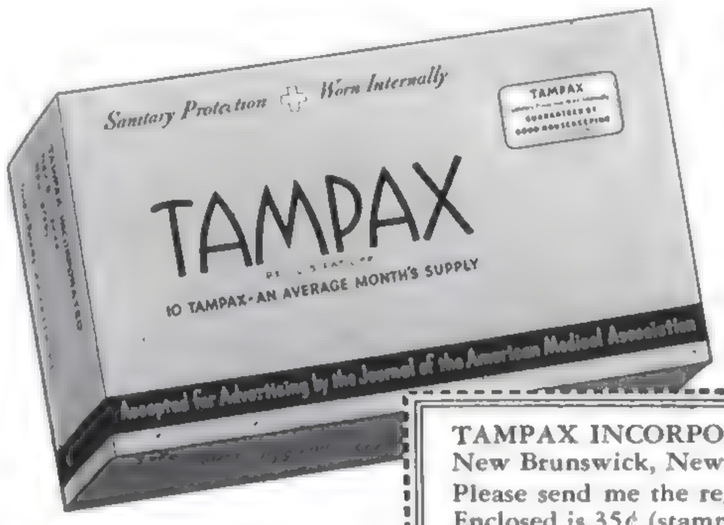
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SHOP-HOUND IN ITALY

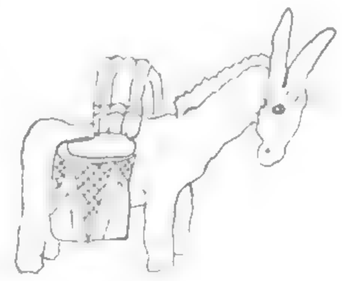


ITALY'S a new field for Shop-Hound full of new faces, new ideas, new shops to investigate. Here are some scents for you to follow on your travels: Go, while you're stopping in Florence, to the Mercato del Porcellino, under its tall, solemn arches. The whole place will be swarming with people trying to buy the gay straw hats, the baskets, the embroideries of all colours. Talkative saleswomen try out their persuasive powers on interested tourists. Girls try on floppy Florentine hats (like the one illustrated just below) before tiny mirrors. Brides dip into heaps of embroidered napkins (a fine thought for your own luncheon table) trying to get husbands to commit themselves. Old ladies pick out straw hats for faraway grandchildren, hats child-size or doll-size. For you, it's a revel—pay out your lire for tea or cocktail sets with precise Florentine embroidery, white on white, or white on peach or Saxe-blue linen. Invest in fine unbleached linen bedspreads, for around ten dollars in American money. Spend freely for filet sets, and for doilies of cobwebby fabrics, incredibly fragile, to grace your dinner-table at home, and to arouse admiration—not unmixed with envy—among friends who have never been to market in Florence.





At Paoli's, on the Via della Vigna Nuova, everything is made of straw and raffia. Between comfortable chairs, there are piles of baskets, all sizes and shapes and colours; light little tables, which you can immediately picture on your terrace; straw tea-trays, like the one at the left; beach sandals that you'll want by the dozen, for yourself and your family and your friends. You'll spend recklessly for table-mats—natural, peach, orange, green, in every shape known to geometry. Your ceramic set will look marvellous on them, and seven pieces cost only about $2. Then there are dog-baskets for about $1.50; glass-topped tea-tables, the legs of which are bound with straw, for about $10. And baskets at every price.



Cantagalli, a famous old china factory at Via Tornabuoni 3, Florence, will entrance you, if hand-painted glazed earthenware is an old love of yours. There are entertaining salt-cellar donkeys, obviously of peasant derivation, baroque vases twined with roses and "putti"—those impish cherubs—dancing ladies with flowery garlands for informal tables, table sets of the Biedermeier period, soup-tureens and huge serving-plates if your entertaining is on a large and hearty scale. Finally, you'll weaken immediately over the new china inspired by the simple wine-jugs of the Neapolitan peasants. Two of Cantagalli's jugs—one Biedermeier, one peasant—are sketched below, left.

Natalina Serni (her address is Via Porta Rossa 26, Via Rondinelli 2, Florence) is usually to be found in a cloud of crêpe de Chine and satin, pink and white and pale blue. Not that she'll be wearing anything of the kind—what she generally has on is an old black overall. But she's nothing short of a miracle woman when it comes to applying the lovely, traditional Italian embroidery to the most sophisticated of lingerie. Her little shop has become the ultimate



SHOP-HOUND IN ITALY

haven for everyone whose soul is stirred by hand-made lingerie, and her prices, to visitors from overseas, are small miracles. For example, an Empire nightgown of pink crêpe georgette, bias cut, with the pleats of the bodice held by a pale-blue ribbon—and the same ribbon edging the sleeves and the hem—for about $7.



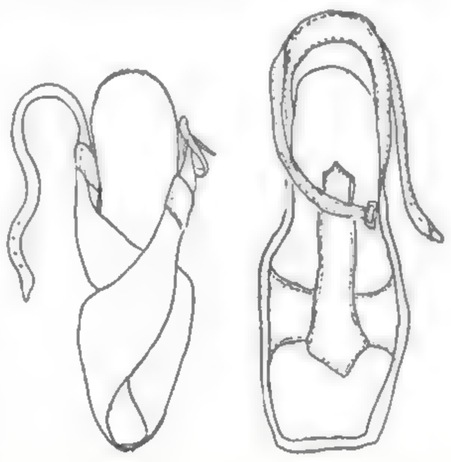
If you covet the straw-bound green bottle in which the waiter brings your Chianti, don't try to smuggle it out of the restaurant under your coat. Go, instead, to Taddei's glass-factory (Via Cavour 15, Florence) where these flasks are blown. These, and many others; for Taddei makes wine-glasses, tumblers, bottles, flower-vases, whole table-services, out of this same heavy, shining green glass, combining classic shapes and modern ideas with tremendous effect. One set, for instance, of six water-glasses, six wine-glasses, and two carafes —simple and sturdy and good-looking— costs about $5. Or the same set with the addition of raised circles around the bases of the bottles and glasses costs about $8. There are finger-bowls and fruit-plates to match, too, for about $1 each. And you'll spend hours debating which, and how many, of Taddei's flower-vases to take home, for wedding-presents or your own house. One has rings around the base, to match the water-pitcher and carafe sketched, (above), for about $2; another has air-bubbles imprisoned in the glass.

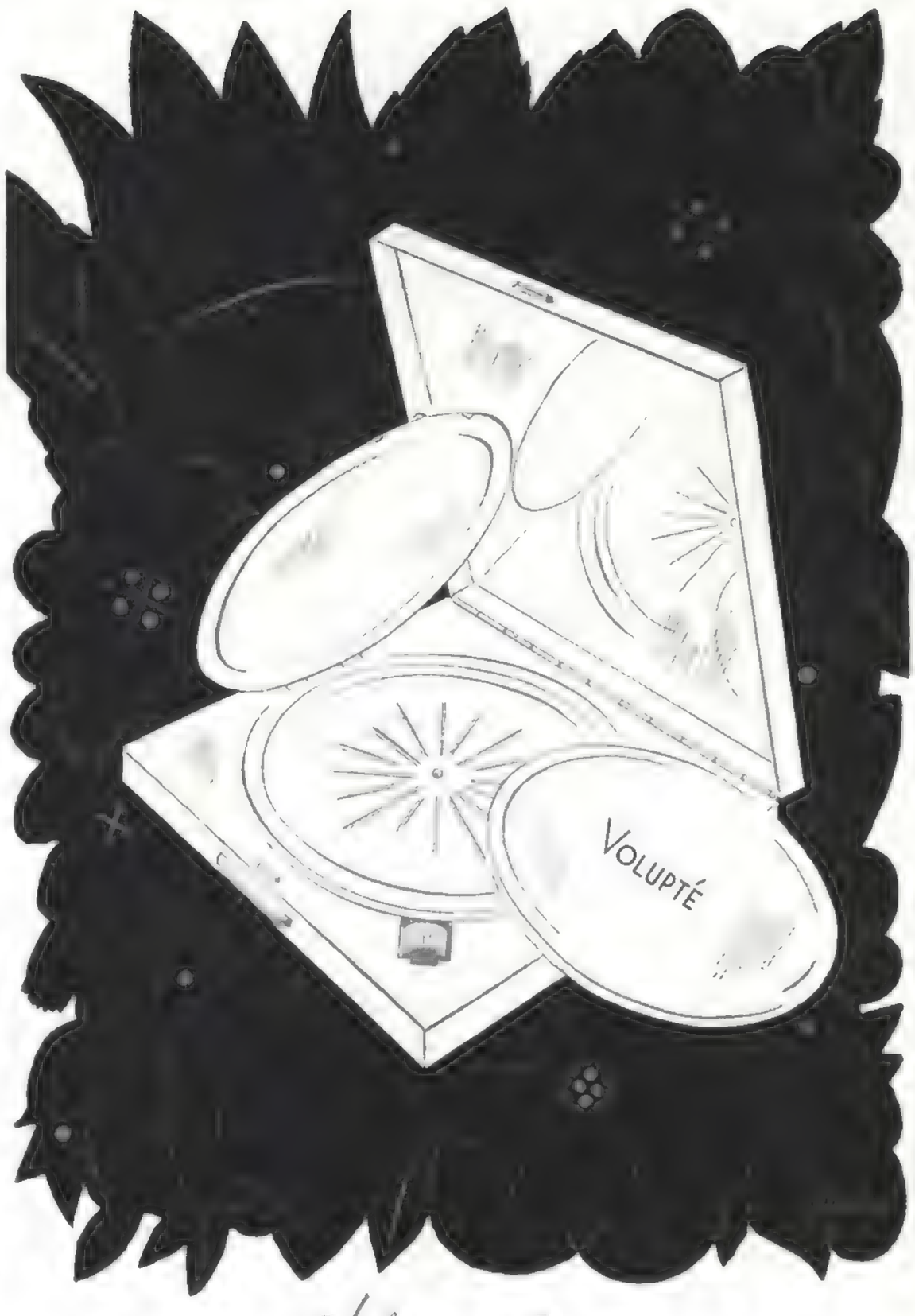




An address to remember in Florence is Via dei Fossi 17—where, at the end of a little dark passage, you'll find the shop of Signor Cei. At first glance, the shop looks like a jungle of candlesticks; which, as a matter of fact, is just about what it is. Signor Cei has candlesticks of every period and style, some of them magnificent; tall candlesticks and short candlesticks, single ones and branch ones, wood, china, gilt, pottery, bronze, silver. The day I was there, some antique ones had just arrived from the country, packed in long straw baskets that looked as though they ought to be full of fresh flowers from the Riviera, instead of dusty candlesticks—even such treasures as the two sketched above. Prices range from about $2 to $10 the pair. And while you're in Signor Cei's shop, look at his collection of antique frames, for pictures and mirrors, some of them priced amazingly low. In short, this is the sort of antique shop you dream of finding, tucked away in a quiet street, and seldom find—even in Florence.

If you're in Tuscany, you'll probably go to Viareggio, on the sea-coast, to swim, and if you're in Viareggio, you'll undoubtedly go to Signora Matrigali's little shop, at Viale Marconi 17, to look at her famous shoes—especially the sandals, which are her forte. At the right are two of her latest: a sandal of natural blond calfskin, unsewn, with two wide straps embracing your foot, for about $3 the pair; and a blue gladiator's sandal, square-toed and square-heeled, lined with red, for the same price. Signora Matrigali is large, smiling, motherly—and *her* favourite footgear is a pair of old sneakers.





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BE KIND TO YOUR CHEF

WHEN I first went to France to live I heaved a sigh of relief at the thought of a French chef. At last, I thought, no more fuss about ordering food and planning meals. Every repast will doubtless appear by magic, I shall acquire an enviable reputation as a hostess, and, best of all, it will cost practically nothing.

I was very wrong on at least two points. Raw food costs quite a little more in France than it does in New York. And the magic connected with the successful appearance of really fine French food is a science painfully acquired. It comprises, first, a very fattening enthusiasm for good food; second, an intimate knowledge of French cuisine language; third, and most important, a sincere personal fondness for your chef. You have to like him well enough to convince him you enjoy spending at least an hour a day in his company.

It took me several months to solve the mysteries connected with chefs, and, in passing, I may say it took several chefs. Some were robbers on a high scale, others drank too much red wine, or couldn't cook, all of which is unimportant except to show that European servants are not so different from our own.

One of the pleasanter mysteries was the menu book which appeared every evening with the menus for next day's luncheon and dinner written in under the date. All I had to do was note the number of covers expected, and the hour for the meal to be served, and, of course, approve or change the dishes suggested. But there was another book which appeared every Monday morning. It was the chef's book of the past week's expenses and included coal for the kitchen, servants' wine, and always a pot, a pan, or a knife. At first, I could simply conclude that the current chef just put down, à la Chinese, an amount which he thought I could or would pay—and I expect I was right. Even my final and pet chef's only concession to "itemizing" was Monday, 351.75 francs; Tuesday, 401.50 francs; et cetera.

LE SOU DU FRANC

You may wonder why I didn't do my own marketing. If I had attempted it, not only would I have been cheated unmercifully in the markets, but would have been unable to engage any good cook. It just isn't done, because a French cook or chef is entitled by hoary custom to his sou in every franc, and I suspect that sou has been subjected to considerable inflation.

At last, I buttonholed a French gentleman of my acquaintance and begged for help. He was sympathetic and assured me it was very simple. "I will send you an excellent chef to-morrow," he said. "You will tell him you will give him thirty-five francs per guest fed, per day. You will count yourself and family as guests. You will give him twenty francs per day per servant, to include their wine. *Voilà.*"

He was right. It was very simple, if expensive, and so I settled down to many years of culinary companionship with Robert, who was an excellent chef and a charming person. Of course, a few temperamental scenes marred our relationship, but they were usually induced by my husband's irritation over my spending so much time each day talking over exciting new dishes, or by Robert's misgauging the strength of his red wine.

We first lived at Cannes, on the Riviera, where, among our friends, were the W. J. Lockes. That gentleman and charming author roared like a lion when asked to eat a chicken. I told Robert as much one day when the Lockes were expected to dine. Robert smiled and intimated he would cook a chicken to make Monsieur Locke change his mind. This is how he glorified it:

CAPON W. J. LOCKE

1 boiled capon
2 boiled bananas
½ cupful of boiled white turnips
Chutney
1 cupful of wild rice
¼ cupful of boiled seedless currants
½ cupful of boiled green beans
White sauce
½ tablespoonful of curry-powder, salt, pepper.

Dress, clean, and truss a capon, tie in cheese-cloth, place on trivet in a kettle, half cover with boiling water, cover and cook slowly until tender, turning occasionally. Add salt the last hour

BE KIND TO YOUR CHEF

of cooking. Carve bird in the kitchen, arrange on serving dish, pour over it white sauce to which should be added the one-half tablespoonful of curry-powder. Garnish dish with rice, bananas, currants, and vegetables. Serve with additional white curry sauce and chutney.

At one time, I asked Robert for some Provençal dishes of the region, but, with a single exception, they were too full of onion and garlic to be a success for American taste. This next recipe is indeed an onion, but the boiling seemed to remove most of its after effects. It is better than it sounds.

ONION STUFFED WITH ANCHOVIES

Remove skins from two pounds of round onions, and cut them across in two unequal parts, the root side should be the smallest. Parboil for fifteen minutes in salted water to cover.

Take the biggest halves and remove part of centres. Fill cavities with equal parts of well-washed and chopped anchovies, stale soft bread-crumbs, and the onion which was removed finely chopped, seasoned with salt and pepper, and moistened with olive-oil. Place in shallow baking-pan, spread with crumbs, sprinkle with olive-oil. Bake in moderate oven about an hour. This dish should be dark golden and without any apparent liquidness.

One of Robert's greatest successes, especially with the gentlemen, was:

KIDNEYS EPICUREAN

Take sheep's kidneys and cut them nearly through from the round or outer part. Spread butter over them and grill them. Fill the hollow part with Tartar sauce and serve on toast. Pour the following sauce over them:

EPICUREAN SAUCE

1 tablespoonful of English Mustard
2 tablespoonfuls of melted butter
3 tablespoonfuls of malt vinegar
1 tablespoonful of tarragon vinegar
½ pint of heavy cream

First mix mustard, butter, malt vinegar together, add tarragon vinegar, and bring to boil without burning. Take off stove before serving and add cream, which should be slightly warmed. This sauce is also good on any grilled meat or fish.

We left Cannes to go to Pau for the season's fox-hunting, taking Robert and the rest of our household with us. So I didn't taste much Basque cooking until one day when we stopped after the day's hunting at what looked like an ordinary country farm-house. We were taken into the large warm kitchen, where, much to my surprise, we were greeted in perfect New Yorkese by the host. Then somebody whispered to me that he had been head chef for twenty years at the old Sherry's and had now returned to his boyhood farm. "Give us what you like, Jean, but let's have a *garbure* first," they said. He answered with a twinkle in his eye that only his old mother could make a proper *garbure*, which, fortunately, was already on its way. So *Maman* went about finishing this delicious soup. I sent Robert later to find out how she did it and this was his report:

GARBURE AS IN PAU

2 cabbages (green inside leaves only)
1 wing of preserved goose
3 quarts of boiling water
1 clove of garlic
salt
pepper

Put wing of preserved goose in warm frying-pan to melt off fat around it. Put wing in soup-kettle, add boiling water. Hash the cabbage leaves and put them in a strainer over soup-kettle, then sprinkle them with the very hot fat which has come off the goose. Then put the hashed cabbage in the kettle, salt and pepper to taste, add one clove of garlic and simmer very slowly for one hour with lid off pot. Lay slices of stale bread in a soup-tureen, then spread cabbage on them, pour in the remaining soup gently. This should be served very hot. Do not make more soup than needed. It is no good reheated. (Continued on page 162)

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BE KIND TO YOUR CHEF

(Continued from page 161) *Confit d'oie* (preserved goose) is a precious resource for the kitchen in certain parts of France. I have never discovered any place to buy it in the U.S.A., but this is how it is made:

PRESERVED GOOSE

Take several fat geese and roast them. They should be well seasoned inside, stuffed with salt, pepper, and kitchen herbs. Turn them frequently, but do not baste them. Collect all juice from the roasting-pan.

Detach the second joints and the wings carefully, separating them as near the carcass as possible, then allow to cool. (If you want to know what happened to the rest of the goose, have you tried goose hash?) Take preserving jars or stone crocks about eighteen inches high and wide enough to hold two second joints lying flat. Put in the second joints and wings, powdering each with salt, sprinkle with pepper, and add a laurel-leaf. Alternate the pieces up to two inches of the top of the crocks, and try to pack the pieces close to each other.

Double your amount of juice from roasting-pan with pork fat, pour it boiling hot into the jars. Every empty spot must be filled, and there should be at least a two-inch layer of fat between the meat and the air. Let it cool, then cover with wet oiled paper well tied down. Keep in a cool place. Be sure entirely to recover the pieces with fat whenever you take one out.

These are only a few of the recipes which eventually made people glad to accept our invitations. Of course, all the credit was due to Robert, which, indeed, he well understood. He once told me that cooking was to him an art which only a worthy patron deserved. I felt very much flattered, which I think he intended, as his book was unusually high that week.

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"I LIVE ON THE TIGRIS"

EDITORIAL NOTE: This article was written by an American painter, who has been living for the last two years in an isolated section of Iraq. She seldom has visitors, and has sometimes been cut off for weeks by the winter rains. There is nothing there except the little village of Ali Gharbi—up and across the river; no telephone, no electricity. The Beni Lam tribe lives on the desert, ruled by the old sheik, who is now ninety-five and recently married a new wife of twelve.

THERE are ten thousand camels drinking from the Tigris River, and they not only drink, but they snort, and they groan, and they snarl. Altogether these words add up to the weirdest sound that I have heard so far in Iraq (except, I must admit, the sound of the first boy and the cook knifing each other between courses). Well, these camels can be heard at all hours of the night, because they drink in shifts, driven down from the pastures of the tribes that own them in groups of a few hundred each. I hear them when I wake in the middle of the night—along with the other night-life sounds, such as the screams of the jackals, the barks of all the dogs in Iraq, and the whistles of the watchman as he looks for robbers.

Yesterday my sister and I walked down to the watering-grounds at about six in the afternoon to see at close hand what was going on. There were camels, disdainful ones, nonchalant ones, grumbling ones, spiteful ones, and just plain indifferent ones, not caring what we might think of them. There were hundreds of them walking to the river and back, making a procession as far into the desert as we could see (*you* have probably just taken little Oliver to the circus, and there saw one scraggly specimen that ate peanuts, of all things).

I made a sketch of a mother camel and her child, much to the amusement of the herdsmen (Continued on page 164)

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"I LIVE ON THE TIGRIS"

(Continued from page 163) who stood about watching us in approximately the same manner that we watched the camels. When the sketch was done, one of them leaned over it and said "*Muzen,*" meaning "no good" in Arabic—and then he invited us to come out to their camp. However, we thanked them and stayed where we were. I had been riding out in the early mornings, having coffee with the sheik (pronounced "shake," and looking nothing like Rudolph Valentino)—or drinking *leban* at some other tent, but now we were watching the watering of these camels, and thinking about the by-products.

As you probably know from your Lawrence, nothing is wasted in the desert, so the women were there carefully heaping up the droppings and piling them into low flat bowls that they lifted to their heads and majestically carried away to their camp and the home-fires. After moulding this dung into cakes to dry, they burn it for fuel.

These women were beautiful in their shapeless bright cotton dresses, with the *aba* that they all wear falling from the head to the ground and trailing as they walked. The *aba* is spun and woven by the women themselves, from the wool of their own sheep, and would offer a brand-new discovery to some designer on the lookout for a new material. I say that these women were beautiful, and exactly right as we saw them against the brown-green of the desert, though this may not coincide with your idea of beauty—especially if you happened to inhale as they passed you.

A few of them stopped and watched us, too—they probably thought we were very poor shakes; no nose-rings, no tattooing, no anklets, and *such* ugly clothes! They laughed over it and went on. Sometimes when I stop at their tents in the desert, they are very bold, and give me their babies as if they







"I LIVE ON THE TIGRIS"

really meant me to take them. They have even lifted a struggling infant up onto my saddle and set it there. Lord knows I would rather they'd offer me their silver anklets; they have sometimes taken these off their own ankles and tried them on mine, but grabbed them back at the first sign of admiration from me; they have taken my handkerchief from my pocket and laughed over it as you might snicker over a hat your neighbour wears — *after* she leaves your tea-party; and they have felt over the whip-cord of my ready-made jodhpurs as if it were a Rodier special.

The camels kept coming along as thirsty as the humped cattle. The donkeys came, tended by little boys who have never heard of getting a prize for knowing where the tails belong. Women came with their water-skins to be filled with the muddy Tigris. When filled, these skins looked like stuffed pigs. In reality, they are sheepskins and usually not too well cured. Each woman shouldered hers, and off they went to their tents and endless chores—they stopped as they passed us and gossiped among themselves, one in bright red, one in green with a chintzy print, and one in a dull, dusty blue dress from the looms of Japan—material costing here the equivalent of four cents a yard. The skins of these women were brown from the sun, and their eyes heavy with make-up—they use the standard product called kohl. Their hair was henna-dyed, and their skins were liberally tattooed with a design simply done in blue. Between the folds of one *aba*, I saw a design made up of a line of dots around the neck, which led straight down the front to between the breasts, with arrows for direction. Try to beat that for allure, Elizabeth Arden!

It got dark as we stood there, and so we came away—thirsty like the camels—but for the cold beer that was awaiting us in the refrigerator.

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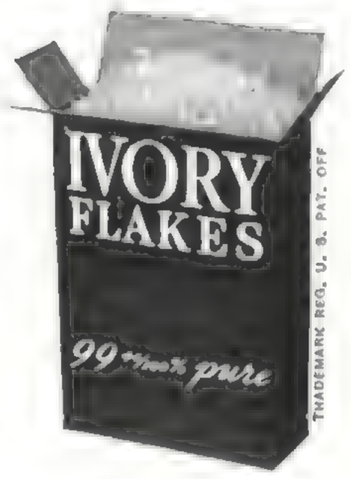
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SOCIETY

ENGAGEMENTS

(Continued from page 69)

PHILADELPHIA

Howe-Lippincott—Miss Helen Blumer Howe, daughter of Mr. and Mrs. Paul Denckla Howe, of Chestnut Hill, Pennsylvania, to Mr. Walter H. Lippincott, junior, son of the late Mr. and Mrs. Walter H. Lippincott, of "Sydbury House," Wynnewood, Pennsylvania.

Roosevelt-Winsor — Mrs. Donner Roosevelt, daughter of Mr. and Mrs. William H. Donner, of Villa Nova, Pennsylvania, to Mr. Curtin Winsor, son of Mr. and Mrs. James D. Winsor, of Ardmore, Pennsylvania.

WASHINGTON, D. C.

Eustis-Emmet—Miss Anne Livingston Eustis, daughter of the late William Corcoran Eustis and Mrs. Eustis, of Washington, D. C., to Mr. Grenville Temple Emmet, junior, of New York, son of Mr. Grenville Temple Emmet, American Minister to Austria, and Mrs. Emmet.

WEDDINGS

NEW YORK

Bubendey-Gilbert—On October 15, in New York, Mr. Paul Frederick Bubendey, of New York and Cedarhurst, Long Island, son of Mrs. Rudolf Epple, of Brooklyn, New York, and the late Karl Bubendey, and Mrs. C. Barclay Gilbert, of Hewlett, Long Island, daughter of Mrs. John Lord Boatwright, of New York, and of Mr. J. Victor Oñativia, of New York.

Clark-Primrose—On September 1, in Saint Andrew's Episcopal Church, Richmond, Staten Island, Lieutenant Andrew Malcolm Clark, Royal Canadian Artillery, son of Colonel John T. Clark and Mrs. Clark, of Ottawa, Canada, and Miss Charity Primrose, daughter of Mr. and Mrs. John Primrose, of Dongan Hills, Staten Island, New York.

Doubleday-Carroll—On August 22, Mr. Thomas Patten Doubleday, son of the late Mr. and Mrs. William Patten Doubleday, of Cooperstown, New York, and Miss Laurette Carroll, daughter of Mr. and Mrs. William Firmin Carroll, of Hempstead, New York.

Hale-Preston—On September 15, in Grace Church, New York, Mr. Matthew Hale, of New York, son of the late Matthew Hale and Mrs. Hale, of Cambridge, Massachusetts, and Miss Frances Preston, daughter of Mr. and Mrs. Veryl Preston, of New York.

Phipps-Smith—On September 24, in Saint Thomas' Church, Mr. Gerald Hughes Phipps, of Denver, Colorado, and Miss Janet Alice Smith, daughter of Mr. and Mrs. Herbert Edward Smith, of New York.

Pierson-Brown—On September 11, in Port Washington, Long Island, Mr. Frederick Theodore Pierson, son of Mrs. F. T. Pierson, of "Kolaneta Farms," Pittsford, New York, and Miss Alburta Hartley Brown, daughter of Dr. Samuel Alburtis Brown and Mrs. Brown.

Sinclair-Peabody—On September 22, Mr. Beverly Kennon Sinclair, of New York, son of the late Mr. and Mrs. William Wright Sinclair, of Alexandria, Virginia, and Miss Natica Peabody, daughter of Mrs. Vivian Spencer and Mr. George Russell Peabody, of New York.

Solinger-Gimbel—On September 16, in Greenwich, Connecticut, Mr. David M. Solinger, of New York, son of the late Morris D. Solinger and Mrs. Solinger, and Miss Hope A. Gimbel, daughter of Mr. and Mrs. Bernard F. Gimbel, of New York and Greenwich.

Underhill-Rockefeller—On September 1, in Baltimore, Maryland, Mr. Dudley F. Underhill, of New York, and Miss Gladys Rockefeller, of "Owenoke Farm," Greenwich, Connecticut, daughter of the late Mr. and Mrs. Percy Avery Rockefeller.

Walker-Thieriot—On September 14, at Locust Valley, Long Island, Mr. Elisha Walker, junior, son of Mr. and Mrs. Elisha Walker, of New York and Syosset, Long Island, and Miss Lucile Thornton Thieriot, daughter of Mr. and Mrs. Charles H. Thieriot, of New York and East Norwich, Long Island.



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WEDDINGS

DULUTH

Harlow-deGroat—On August 21, in Floodwood, Minnesota, Mr. Frederick Miller Harlow, son of Mr. and Mrs. Frederick D. Harlow, and Miss Cornelia deGroat, daughter of Mr. and Mrs. Francis H. deGroat.

Hunner-Bradbury—On September 2, Mr. John Clarke Hunner, son of Mr. and Mrs. Earl Eugene Hunner, and Miss Margaret Berreau Bradbury, daughter of Mr. and Mrs. William Wyley Bradbury.

Yoerg-Peyton—On September 11, Mr. Norman Yoerg, son of Mr. and Mrs. Joseph Yoerg, of Hudson, Wisconsin, and Miss Elizabeth Winston Peyton, daughter of Mr. and Mrs. William Rowzie Peyton.

KANSAS CITY

Maynard-Wiles—On September 11, Mr. George De Forest Maynard, son of Mr. and Mrs. John Fredrick Maynard, junior, of Utica, New York, and Miss Martha Wiles, daughter of the late John H. Wiles and Mrs. Wiles.

NEW ORLEANS

Forsyth-Villere—On September 2, Mr. King Forsyth, son of Mr. and Mrs. Douglas Logan Forsyth, of Esmont, Virginia, and Miss Elizabeth Villere, daughter of Mr. and Mrs. St. Denis Villere.

PARKERSBURG

Lewis-Kunst—On September 2, in Parkersburg, West Virginia, Mr. Arthur Lewis, son of Mr. and Mrs. George Lewis, of Middleport, Ohio, and Miss Mary Belle Kunst, daughter of the late Johnson Camden Kunst and Mrs. Kunst.

PHILADELPHIA

Hirst-Collins—On August 26, Mr. William H. Hirst, son of Mr. and Mrs. William Lucas Hirst, of Wayne, Pennsylvania, and Mrs. Carstairs Collins, daughter of Mr. and Mrs. James Carstairs, of Ardmore, Pennsylvania.

WEDDINGS

Miller-Beebe—On August 24, in Wallingford, Pennsylvania, Mr. Leslie Q. Miller, son of Mr. and Mrs. A. S. Miller, of Spokane, Washington, and Miss Mary Elizabeth Beebe, daughter of Mr. and Mrs. Lucius Beebe, of Philadelphia, Pennsylvania.

Scofield-Warren—On September 24, at the Madison Avenue Presbyterian Church, New York, Mr. George Starr Scofield, fourth, son of the late George Starr Scofield and Mrs. Scofield, of New York, and Miss Jane Louise Warren, daughter of Mrs. John Brush Warren, of New York and Philadelphia, Pennsylvania.

PROVIDENCE

Taylor-Thomas—On August 22, Mr. William Lea Taylor, of Memphis, Tennessee, son of Mr. R. L. Taylor, and Miss Audrey Lucille Thomas, daughter of Mr. and Mrs. Edmund P. Cassell, of Providence.

READING

Koch-Bowman—On August 27, Mr. Henry Mathias Koch, son of Mr. and Mrs. Harry M. Koch, of Birdsboro, Pennsylvania, and Miss Helen Mary Ann Bowman, daughter of Mr. William Bowman and Mrs. Luella Mohn Bowman, of Wyomissing, Pennsylvania.

WEDDINGS-TO-COME

BOSTON

Phillips-Washburn—On October 29, Miss Nina Phillips, daughter of Dr. John C. Phillips and Mrs. Phillips, of "Windyknob," Wenham, Massachusetts, to Mr. Stanley Washburn, junior, son of Colonel Stanley Washburn and Mrs. Washburn, of Minneapolis, Minnesota.

St. John-Gale—On October 29, at Rosemary Hall, Greenwich, Connecticut, Miss Margaret Luer St. John, daughter of the late Gamaliel Cyrus St. John and Mrs. St. John, of Greenwich, Connecticut, to Mr. Elbridge Cleghorn Gale, son of the late Dr. Arthur Ernest Gale and Mrs. Gale, of Boston, Massachusetts.



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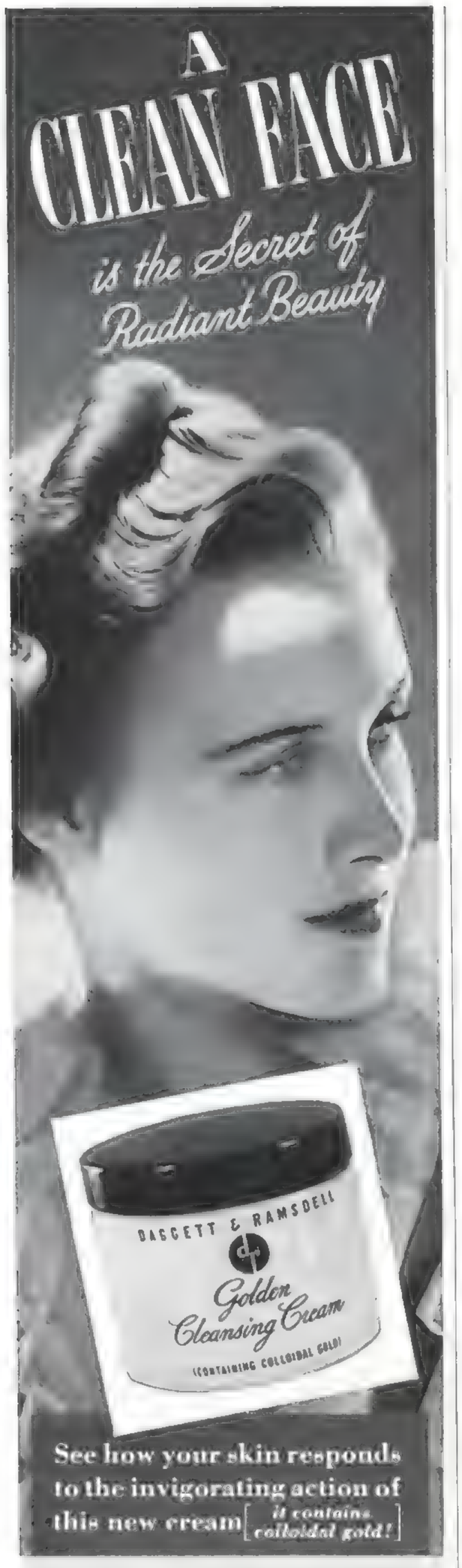
BURSTING INTO BLOOM

FROM your first daisy-chain to your first florist's box is only a step, but from that point on, flowers—as tokens of self-esteem or of some one else's esteem—become an issue. You want them for day and even more urgently for evening; to go with specific costumes or to plume your individuality. Here's the pick of the season:

Play to the football stands, as Irene Hayes suggests, with the new chrysanthemums, big as grapefruit and shaggy as sheep-dogs. Brighten a fur coat with a few sprigs of thorny blue thistles, small and engrossing, softened with white asters.... Team a few stems of wheat, or a branch of bittersweet berries, with a single chrysanthemum.... Wear a few "red-hot pokers," spiky flowers bright as the blast from a smelting-furnace.

Wear flowers in the daytime, to elaborate any suit or dress. Irene Hayes would have you stick a cluster of flowers in your pocket, the heads peeping out like a handkerchief.... Pin a cluster of small marigolds to your lapel.... Fasten on three or four stalks of nerines, orange or rosy, with thin, jutting petals.... Wear a whole cluster of baby zinnias, in carnival colours—red, yellow, orange, mauve.... Spike a dark suit with two or three stiff gladioli heads.... Try matching your flowers to your accessories.

For evening, Irene Hayes puts flowers in your hair, where they won't crush, and where they will beguile. Lily-of-the-valley, for instance, with black malines crushed into it, or coloured malines to match your dress.... Have birds-of-paradise in your curls, orange and blue and exotic.... Wear double corsages, one on each shoulder; one at each side of a square décolletage.... Drape a lei of carnations around your neck, or a big, foamy one of chrysanthemums, marvellous with a simple black dress.



Beauty authorities agree that the most important step in the care of your complexion is *thorough cleansing*. It's a simple step, too, since Daggett & Ramsdell created Golden Cleansing Cream.

For this new cream contains colloidal gold . . . a substance with a remarkable power for toning and invigorating the skin. You can't see or feel this colloidal gold, any more than you can see or feel the iron in spinach. Yet its penetrating action makes Golden Cleansing Cream a more efficient cleanser ... and aids in keeping the complexion clear and youthful.

Try Golden Cleansing Cream tonight. See how fresh and vitally alive it leaves your skin. At leading drug and department stores—$1.00.

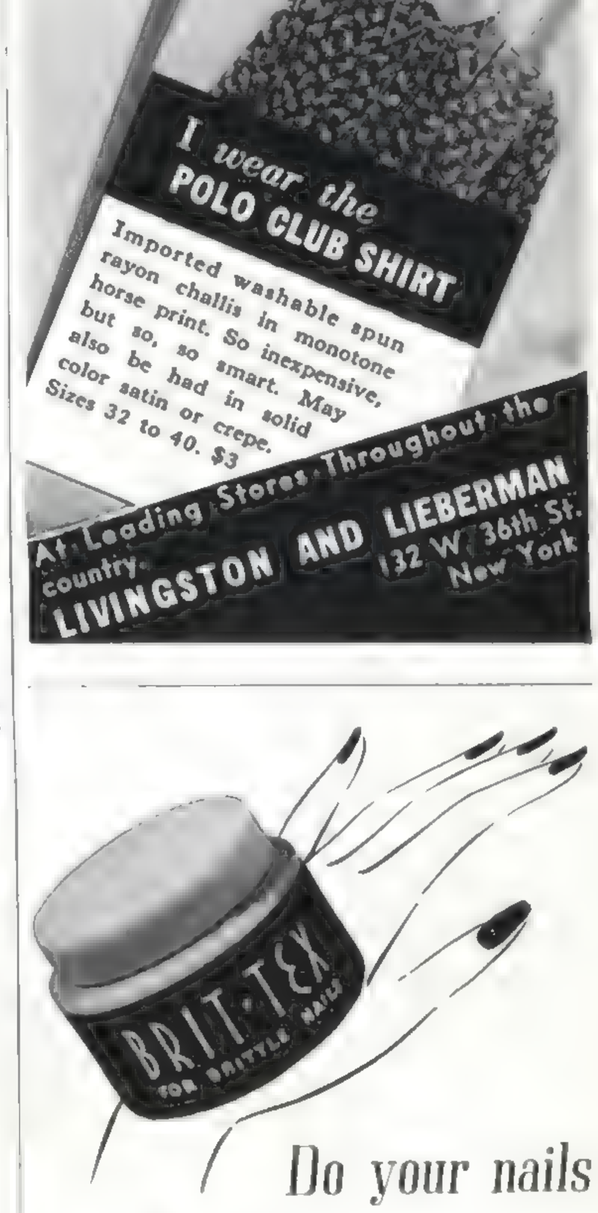
DAGGETT & RAMSDELL
Golden Cleansing Cream

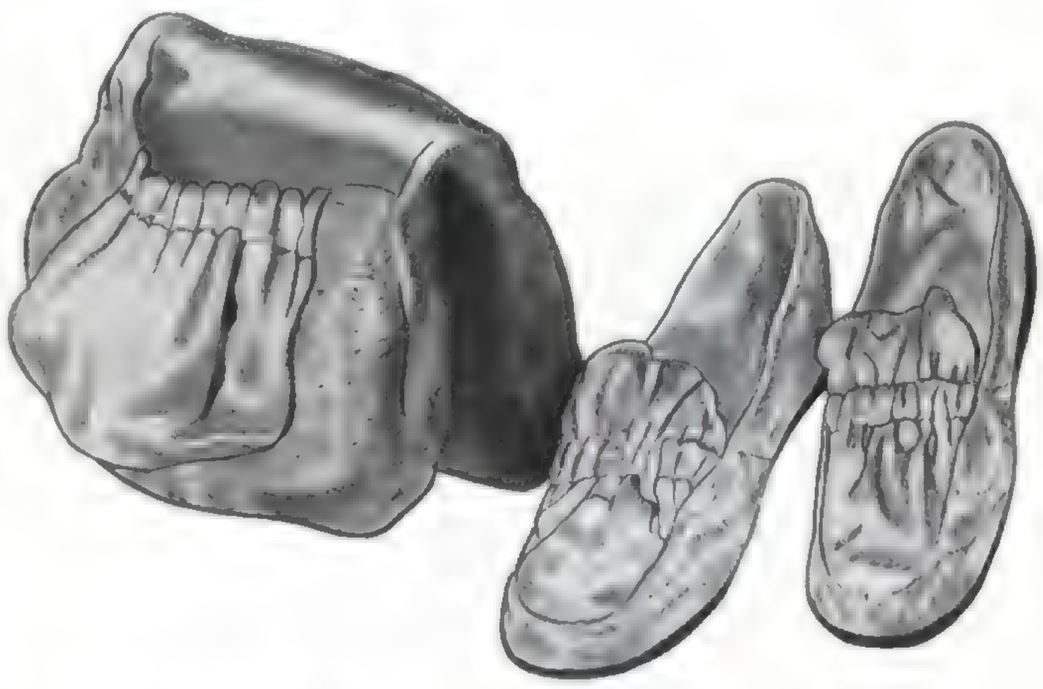
Daggett & Ramsdell V-11
Room 1980, 2 Park Ave., New York City

Enclosed find 10c in stamps for a trial size jar of Golden Cleansing Cream. (Offer good in U.S. only.)

Name .....
Address .....
City ..... State .....

Copr. 1937, Daggett & Ramsdell





DIVINELY DAINTY—

DELIGHTFULLY PRACTICAL

FOR going away there is nothing like this famous COMFY TRAVELER made with an inner sole of natural wool that is as soft as fur. It comes in a dozen new beautiful colors. This dainty slipper folds up and packs in its own traveling bag of the same fabric. A charming and most practical gift. DANIEL GREEN COMPANY, Dolgeville, N. Y.

DANIEL GREEN
Comfy Slippers
FOR DAYTIME EVENING AND BEDTIME WEAR

Do your nails break easily?

Thousands are today making their nails more pliable and their cuticle softer thru regular application of Brit-tex. Brit-tex is a nail cream, compounded of only the highest quality materials designed to help brittle nail complaints and hangnails. Brit-tex is for sale in two sizes at your favorite cosmetic counter, but if your dealer is not supplied or if you are Yankee enough to want to try a sample first, fill in the coupon, mail with 10c and an attractive plastic container with a two weeks' supply of Brit-tex will be sent you, return post.

V

THOMAS PRODUCTS INC.,
257 Franklin St., Buffalo, N. Y.

Here is 10c. Send a sample of Brit-tex.

Name .....
Street .....
City .....

SILK-CORD WATCH BRACELETS *are* SMART *but* "HADLECORD" IS ALSO *Safe!*



PERHAPS your valuable wrist watch has never yet "crashed" because the bracelet clasp snapped opened by accident . . . or perhaps it *has*. At all events, you don't want it to.

•

"HADLECORD" . . . . . is "smart" in the extreme . . . yet extremely *safe*. Its special Safety Clasp is simple to open, but *cannot* open by accident!

•

For SAFETY'S SAKE . . . be sure that *your* silk cord Watch Bracelet is a HADLECORD . . . $2.25 with Gold Filled or $10.00 with Solid Gold Safety Clasp. Sold by all leading Jewelers.

•

Send for
"SMART WRISTS"
. . . a folder presenting many new Hadley Wrist Watch Bracelets for men and women . . . the result of twenty-five years' specialization on Watch Bracelets exclusively.

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NEW YORK CHICAGO LOS ANGELES
TORONTO CANADA LONDON ENGLAND

BURSTING INTO BLOOM

If you're a débutante, Max Schling would have you carry a bouquet that looks as if you'd picked it in the garden yourself. He'd give you an armful of mixed flowers—nerines, long-stemmed pansies, jasmine, fleurs-de-lis, and yellow butterfly orchids. If you're dark, he suggests for your début bouquet salmon-pink Alpine violets with heavenly blue leucocorynes, pansies, and dark red roses. Still another combination includes butterfly spray orchids, sweetheart roses, nerines, and coral blossoms, fragile and effective with a floating dress....

If you're marrying at leisure, with all the accoutrements of veil and train, Max Schling suggests for your bridal bouquet a shower of white pansies, jasmine, camellias, lily-of-the-valley.

Plead, if you like flower bracelets, for small fragile flowers—butterfly orchids with tiny delicate water-lilies officially known as tropical nymphæa. For both corsages or bouquets, experiment with contrasting colour combinations—flowers should show up against any background you choose to give them.

By day, surround yourself with fragrance from a stem of hyacinths...or have hyacinths in combination with spray orchids, coral blossoms, and sweetheart roses.... Remember that a cluster of carnations freshens up any suit.... Coral camellias make a welcome stab of colour against all-black, and are especially becoming to women with grey hair....

If your hair is on the titian side, go in for flame-coloured flowers, or glowing dark red ones.... If you're a dark beauty, choose flaming colours, strong and bright, or bronze-toned flowers, particularly if there are bronze lights in your hair.... And if you're blond, wear flowers in yellow shades and soft pastel colours that give your blond hair the best chance in the world....



At better jewelry stores everywhere, this *exclusive* Lampl creation, a "find" in clever charms. Imagine, you can actually read the Lord's Prayer thru the crystal church window. In gold and silver.

WALTER LAMPL, 20 WEST 47 ST., N.Y. *Creators of the unusual—as usual*

Reg. No. 13280



INVIZ-A-GRIPS
THE MODERN, FLAT HOSIERY SUPPORTERS

Good news for the hosiery budget! Inviz-a-grips, the *flat* modern supporters which free your silhouette of unsightly garter bumps, free your stockings, too—from *garter-button strain* that causes costly garter runs. Inviz-a-grips direct the pull *around* reinforced stocking top and leave sheer part bearing minimum strain. The result: hosiery lasts longer.

NO GARTER BUMPS

Inviz-a-grips can't show under the closest-fitting gowns because they are flat—no uncomfortable garter knobs to sit on. Easy to fasten, foundation garment is securely anchored, stocking twisting reduced.

THIS SEASON CHOOSE THE FOUNDATION GARMENT EQUIPPED WITH INVIZ-A-GRIPS. IT'S A SMARTER BUY!

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A THRILLING INNOVATION IN SKIN CARE!

Sunclyme

FROM SUN-RIPENED TROPICAL FRUITS

Now a new kind of skin care—Sunclyme—*liquid* emollients made from fresh, sun-ripened tropical fruits, rich in natural oils, vitamins, minerals and live organic elements!

Sunclyme preparations provide the stimulating freshness of the lime and lemon, the lush richness of the avocado, the wine-like exhilaration of the papaya . . . natural aids to help skins function naturally and maintain a soft, youthful texture.

They penetrate the pores gently but deeply—rid them of waste and provide ingredients known to be vital reconstructive elements of the skin cells. They keep as fresh and sweet as the luxurious tropical fruits from which they are made.

4 Delightful Steps to Beauty

Use Sunclyme preparations as follows—Lime and Lemon (cleansing emollient) to cleanse; Persian Lime Foundation Emollient to protect, and to make a perfect make-up; Avocado Night Emollient to lubricate; and Papaya Skin Tone to tone and refine. The first two, $1.00 each; last two, $1.50 each—at leading stores. Write for brochure of complete information.

SEND TODAY FOR INTRODUCTORY SET of 4 Sunclyme Liquids for complete skin care!



$1.25 Retail value for only 50c

SUNCLYME HOUSE, Dept. V
Miami, Florida

I enclose 50c for set of four 1-ounce Sunclyme Liquid Emollients for complete skin care.

Name.....

Address.....

City and State.....

My favorite department store is.....

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

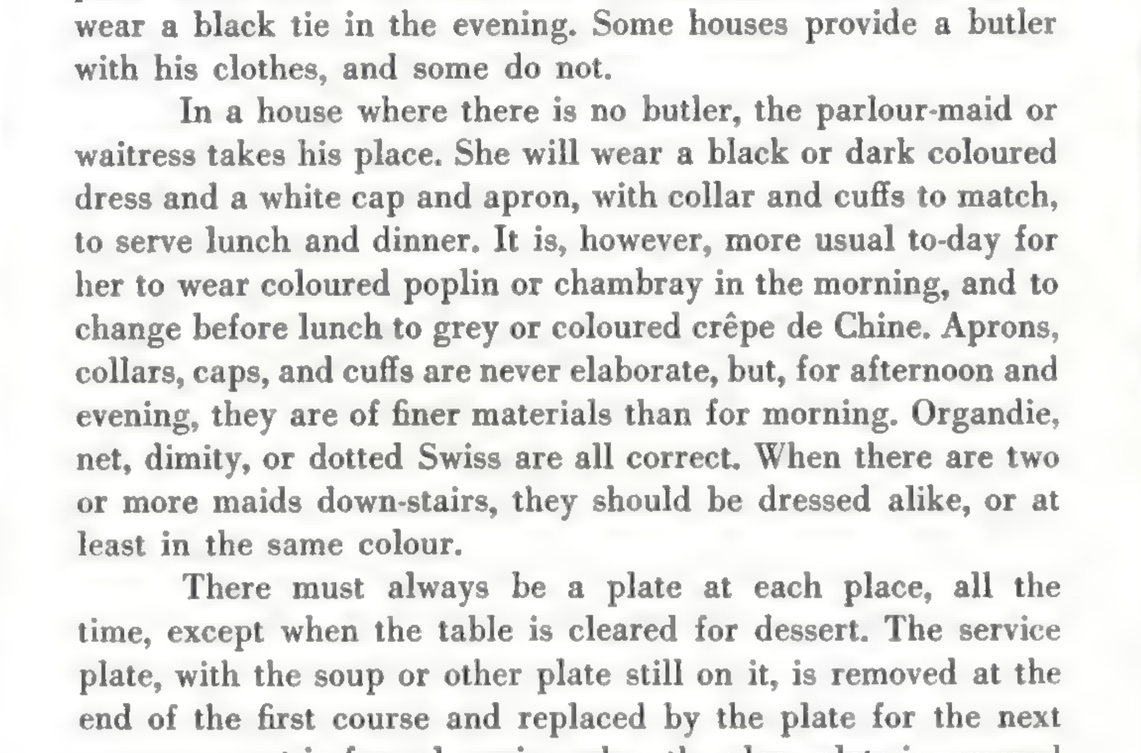
(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mr. F. J. R.: What is the proper uniform for a butler and a waitress at noon and for dinner in the evening? How should plates be removed or exchanged?

Ans.: A butler's dress for morning is a dark sack suit, white shirt, and black or grey cravat. Before lunch, he changes to a tail-coat, double white collar, and a four-in-hand black tie. Before dinner, he changes to evening clothes: a tail-coat, a low-cut black waistcoat, black trousers without side braiding, stiff plain white shirt, and white tie. It is incorrect for a butler to wear a black tie in the evening. Some houses provide a butler with his clothes, and some do not.

In a house where there is no butler, the parlour-maid or waitress takes his place. She will wear a black or dark coloured dress and a white cap and apron, with collar and cuffs to match, to serve lunch and dinner. It is, however, more usual to-day for her to wear coloured poplin or chambray in the morning, and to change before lunch to grey or coloured crêpe de Chine. Aprons, collars, caps, and cuffs are never elaborate, but, for afternoon and evening, they are of finer materials than for morning. Organdie, net, dimity, or dotted Swiss are all correct. When there are two or more maids down-stairs, they should be dressed alike, or at least in the same colour.

There must always be a plate at each place, all the time, except when the table is cleared for dessert. The service plate, with the soup or other plate still on it, is removed at the end of the first course and replaced by the plate for the next course, except in formal service, when the place plate is removed



FOR ALLURING FINGER-TIPS

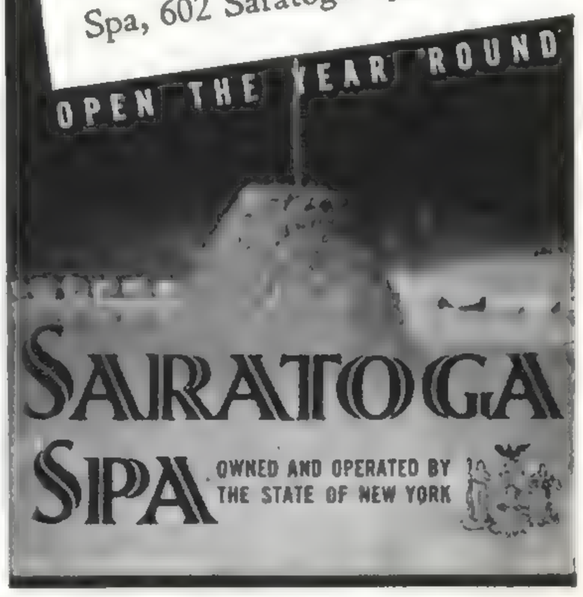
Select one of these beautiful, artistic manicure sets by La Cross





...DON'T LET YOUR HEALTH *run down*

The Spa is open the year 'round. Many *prefer* the tranquillity of the gorgeous autumn scene, or the sparkling winter sunshine as a setting for their cure. Come and let the healing waters assuage your rheumatic distress, your trouble-some heart condition or blood pressure, your too-tense nervous condition or disordered digestion ...For information write Saratoga Spa, 602 Saratoga Springs, N.Y.





ANSWERS TO CORRESPONDENTS

separately. A used plate is removed from the left, with the left hand, and a clean plate put in its place with the right hand—but still from the left side. Preceding dessert, the butter-plates are removed, and the salt and pepper. Plates are removed one at a time, unless the service is limited; in which case, it is permissible for the servant to take the plate in one hand and the butter-plate in the other. Never, under any circumstances, are plates stacked. The salt and pepper are removed by placing the dishes or shakers on a small tray, which is kept on the serving-table or sideboard for that purpose. Used plates are best taken directly to the pantry. All food is passed from the left. Water and wine, however, are, for convenience, poured from the right, and any knives that have not been used are removed from the right.

Miss R. C.: What are the duties of a governess? What is the difference between a governess and a children's nurse?

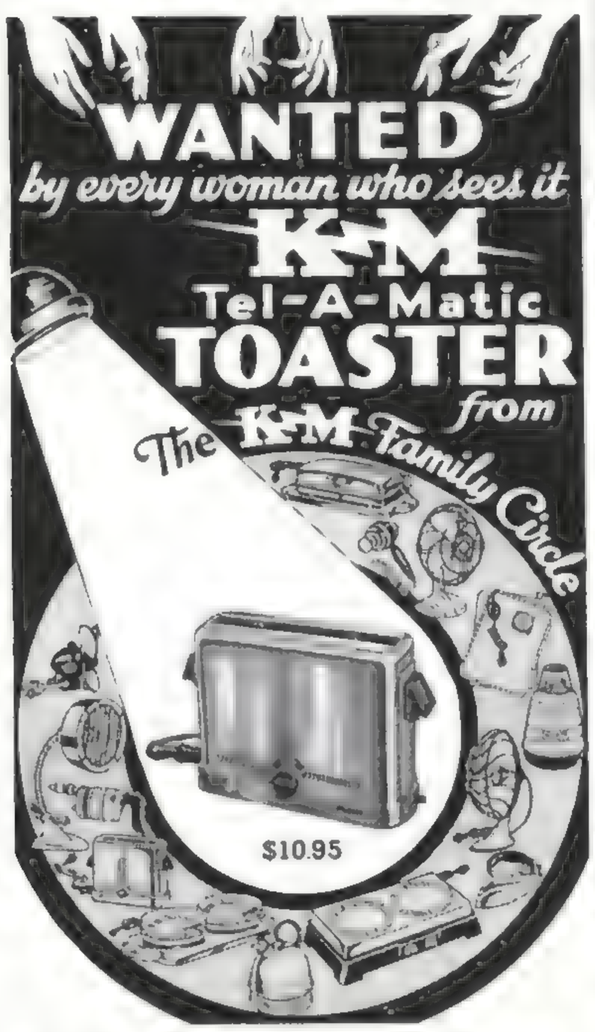
Ans.: It is the duty of a governess to keep children's manners polished, as well as their minds; if the children go to school, that is her chief duty. Therefore, a good governess is a lady. She has her meals with the children, either in the nursery or in the dining-room—never in the kitchen with the servants. If the children have their meals with the adults, the governess sits at the family dining-table. She is introduced to guests, although she does not enter into the conversation in the manner of a guest or another member of the family. When the children leave a room, she goes with them. She does not wear a uniform, but usually dresses in an inconspicuous way, supplying her own clothes.

A nurse has the entire care of the children, except for the cooking of their meals. She dresses the children, feeds them, takes them out, keeps their clothes in order, and looks after their health and manners. The correct uniform for a nurse is white poplin at all times, with white shoes. When she goes out with the children, she may wear a cape-coat and a plain felt hat, or a simple tailored coat and a felt hat, which she chooses for herself. Her uniforms are supplied. If she is of the servant class, she may have her meals with the other servants. If not of the servant class, she would have her meals with the children or alone.

Mrs. A. E. K.: Will you please suggest some attractive late-autumn table-settings?

Ans.: A colour scheme that you might like to try is that of a pale grey damask cloth and napkins, and centrepieces of dark red carnations or sweet-peas. Another suggestion is a pale blue or peach coloured or beige cloth, and a table decoration consisting of a mound of Concord grapes and an eggplant, polished till it glistens. Sheaves of wheat around a flat bowl of orange and red zinnias, or marigolds, and a pale yellow cloth would also make an attractive informal dinner-setting. Flowers on a mirror plaque—red roses or pond-lilies, for example—are very effective at any time of the year. (Continued on page 172)



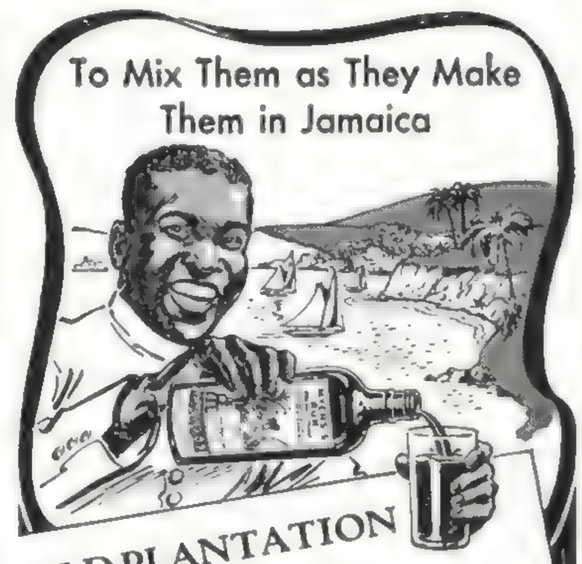


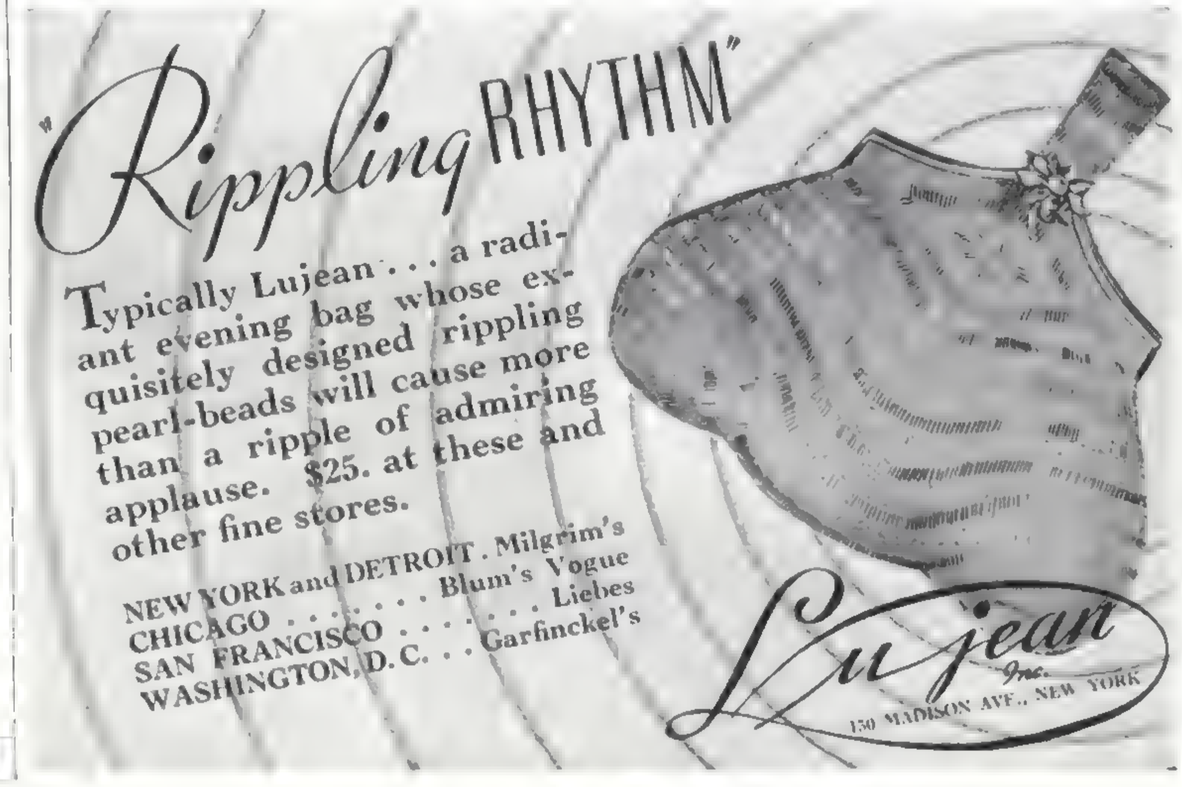
This beautiful, dependable, fully automatic toaster perfectly toasts two slices on both sides at one time! Your choice of 8 shades of toast—with every slice *uniformly perfect*. K-M "Magic Eye" glows while toaster is operating. Automatic signal when toast is done. Toast doesn't pop up to get cold. Patented bread centering device insures even toasting. Removable end panel for easy brushing out of crumbs. Look for this amazing new toaster—the K-M Tel-A-Matic—wherever appliances are sold.

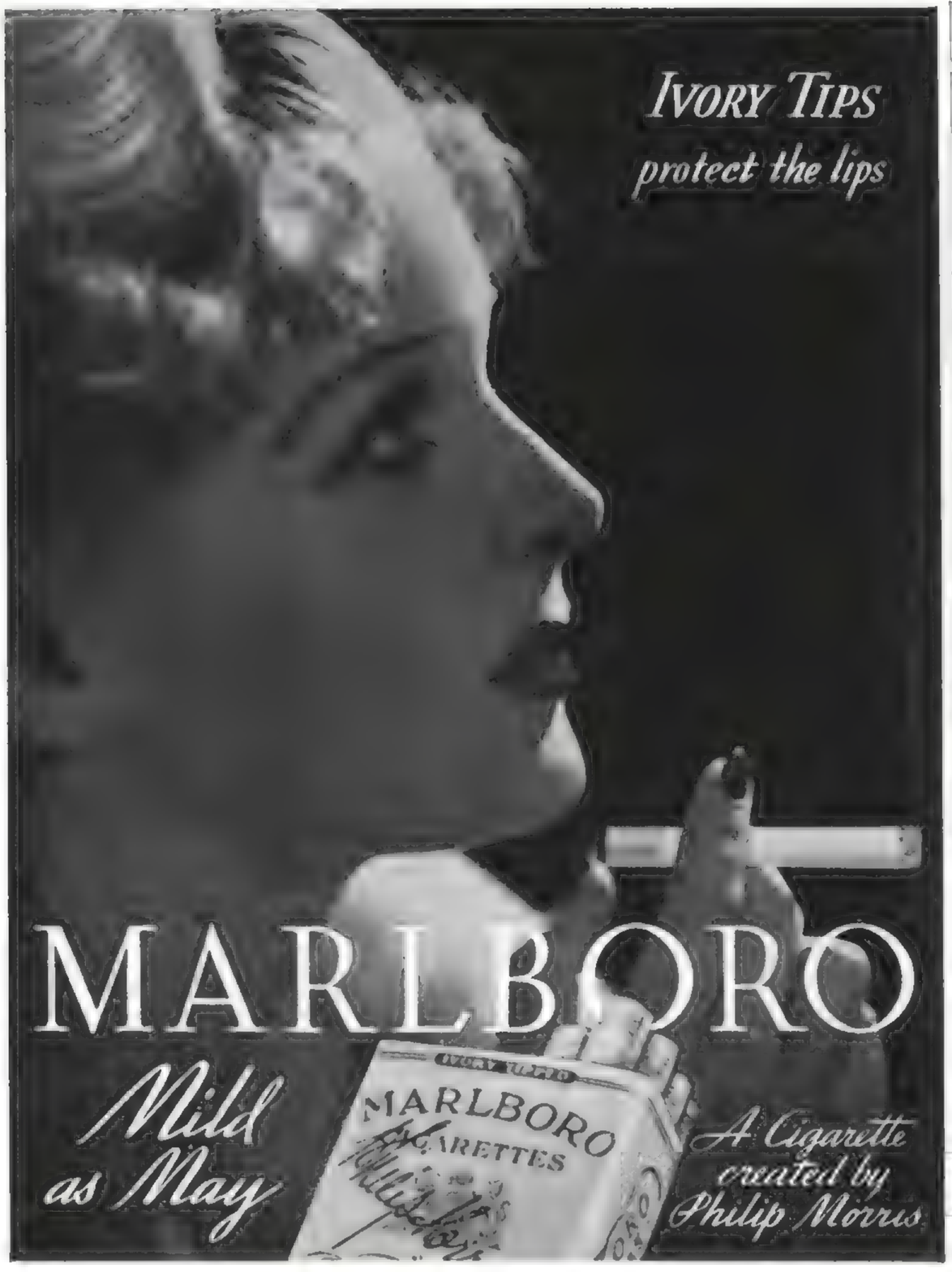


K-M—Food Mixer is a speedy, dependable wonder worker—at only $16.50.

KNAPP-MONARCH CO., St. Louis, U.S.A.







ANSWERS TO CORRESPONDENTS

(Continued from page 171) Miss P. H.: I am being married very simply in church, early in the morning—what should I wear? What flowers would you suggest?

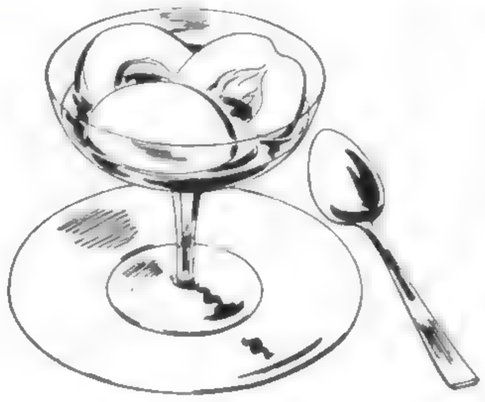
Ans.: You might wear a silk crêpe afternoon dress, street-length, in one of the lovely new wine shades, or slate-blue. A black coat would be appropriate with either, and should be left in the church vestibule as you go in. Your hat should match the dress, or it might be one of the new draped turbans that combine three shades of the same colour. If you select slate-blue for your dress, you could carry or wear brilliant flame-coloured flowers, sweet-peas, African daisies, gladioli, or camellias. With a wine-coloured dress, Cattleya orchids are lovely, and gardenias, pink bouvardia, Japanese lilies, or green orchids should also be very attractive.

Mrs. H. P.: I have been asked to "pour" at a débutante tea and am puzzled as to what I should wear. Should I wear a hat, or a dinner-dress and no hat? One other question; my daughter, who is also a débutante, has been asked to receive at this tea. What are her duties, and what should she wear?

Ans.: For a formal tea, the hostess invites one or two of her friends to "pour" for her, so that she may have all her time free for her other guests. These ladies are always asked in advance, to pour tea, coffee, or chocolate. Very often, three or four women are asked, so that one person need not spend the entire afternoon behind the teapot. A lady who pours for her hostess wears a hat just as the other guests do, and is no more elaborately dressed.

Your daughter might wear a very simple long dress such as she would wear for dinner at (Continued on page 174)

TRY
"The Fruit Unique"

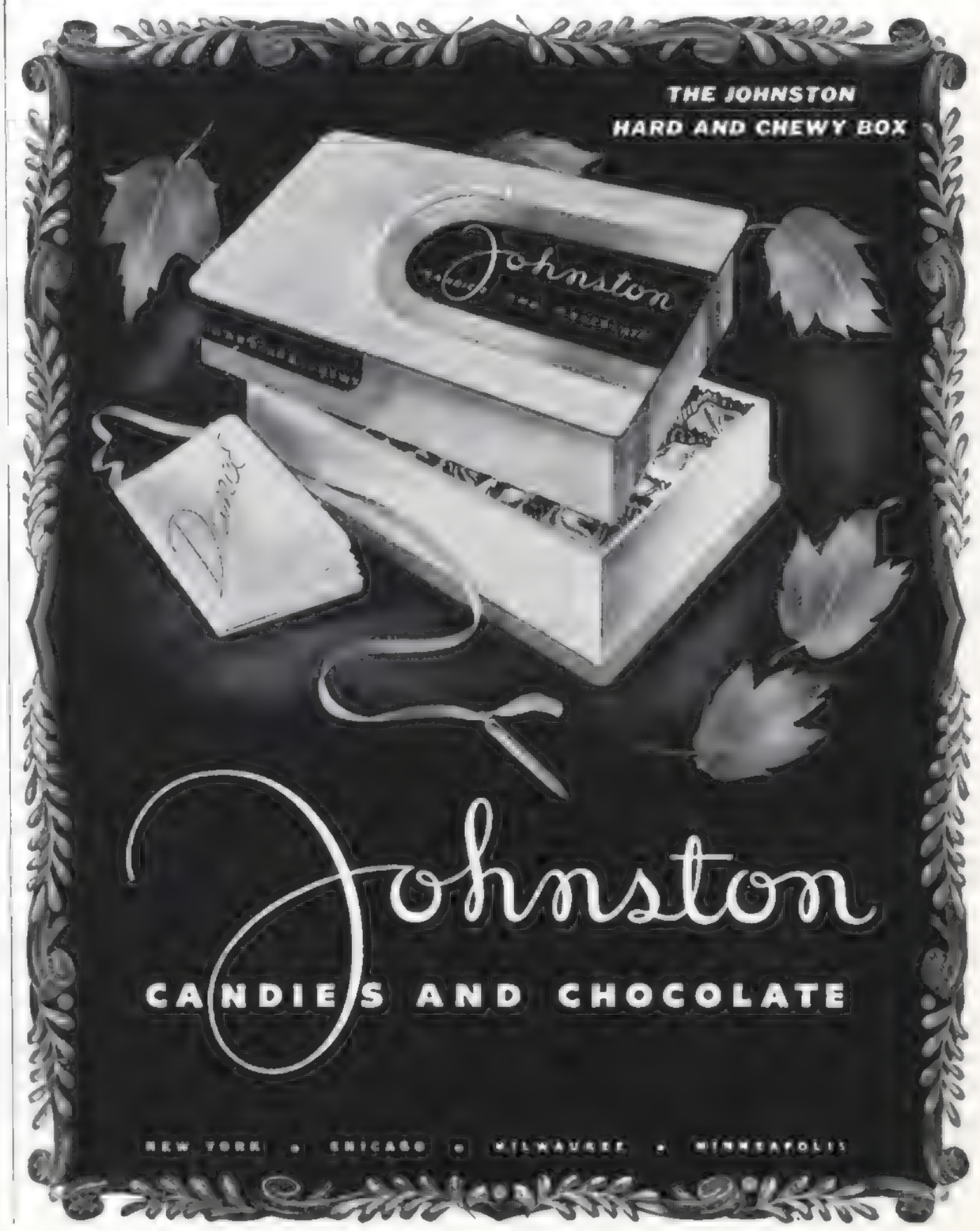


It's a St. Francis Fancy Peeled Nectarine—a special, tree-ripened fruit so tender, juicy and delicate that it cannot be shipped fresh, so it must come to you in tins. Try it —"The Fruit Unique"—the only peeled nectarine on the market.

Get them at—*New York:* Gristede Bros., Inc.; Sheffield Farms • *Chicago:* O'Donnell's; Centrella Food Stores • *Evanston, Ill.:* Smithfield Foods *Philadelphia:* Thomas C. Fluke Co. • *Los Angeles:* The Gotham; Young's Market Co.; Albert T. Balzer Co., Ltd. • *Pasadena:* The Model Grocery Co. *San Francisco:* L. D. McLean Co.; Simon Bros. • *Seattle:* Frederick & Nelson . . . and at other fine stores. If *St. Francis Nectarines* are not available in your locality, send $4.25 for a case of 12 large 2½ size tins, postpaid—*H. C. Merritt, Jr., Tagus Ranch, Tulare, California.*



St. Francis FANCY PEELED
NECTARINES
from California's world famous
TAGUS RANCH



Don't wait for your best friend to tell you!



In a Season where everything is "Ultra-feminine" BELLIN'S WONDERSTOEN DRY-METHOD is invaluable in keeping your personal appearance beyond reproach for it ERASES every trace of HYPERTRICHOSIS (needless hair) instantly—from face, arms, legs! Odorless and always ready for immediate use. Can be conveniently carried in your purse to use as the need arises. Nothing to prepare, nothing to coddle afterwards. Excellent for refining skin. Physicians have recommended WONDERSTOEN since 1907. WOULD you like our booklet? WONDERSTOEN deluxe size for arms and legs, $3.00. WONDERSTOEN facial size for chin, cheeks, upper lip, $1.25. At your drug or dept. store, or sent by Dept. V;

BELLIN'S WONDERSTOEN COMPANY
1140 BROADWAY • NEW YORK

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

Prices of Vogue Patterns

533	$2.00
534	2.00
S-4014	1.00
S-4015	1.00
S-4016	1.00
7834	.30
7835	.75
7837	.50
7838	.50
7839	.60
7842	.40
7847	.75

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

A New Slant on Beauty tells the complete story of the unique new DuBarry "Beauty Angle" treatment, and how it will affect your complexion. Richard Hudnut, Dept. V, 693 Fifth Avenue, New York, New York.

The Quest of the Beautiful. A new revised booklet explains all about Elizabeth Arden's beauty treatments with directions for taking care of your skin at home. Three important steps in skin care are described—cleansing, toning and soothing, and special preparations for faulty skin conditions are also described. Elizabeth Arden, Dept. V, 691 Fifth Avenue, New York, New York.

Chanel—the Chanel perfumes, created by the famous French couturière, are described in a beautiful booklet. Besides describing the perfumes, it tells you many interesting things about the life and career of their originator. Chanel, Dept. V, 35 West 34 Street, New York, New York.

Lady Be Young tells the amazing story of Endocreme, a new beauty cream that helps prevent and overcome lines and wrinkles and renew youth and firmness! There are pictures showing the results of tests that will amaze you. This little book also tells you about the properties of Endocreme and how to use it. Endocreme, Dept. V, 551 Fifth Avenue, New York, New York.

Schools

Vogue's School Directory contains a listing of private schools for boys and girls, and vocational schools for men and women. It also gives helpful information about *how* to choose a school. A copy of the Directory may be obtained by writing Vogue's School Bureau, Dept. 10B, 420 Lexington Avenue, New York, New York.

Silverware

Table Charm from Dawn to Dusk contains advice from six famous stylists. Six beautiful tables arranged by these well-known authorities on decoration are set with Heirloom Plate's "Grenoble," "Longchamps" or "Chateau." This booklet will be an inspiration to you in making your own home more gracious and charming. Please send ten cents. Oneida, Ltd., Dept. V, Oneida, New York.

The Bride Selects Her Table Silver is a new Lunt booklet that tells you how to select silver, with illustrations of the distinguished Lunt patterns and price lists of each. The etiquette of marking is also discussed. Lunt Silversmiths, Dept. V, Greenfield, Massachusetts.

Planning for Sterling The International Silver Company has outlined twelve steps in the purchase of your silver—steps so planned that at each stage you will have enough pieces for some form of entertaining. Pictures of their distinguished patterns will help you select your silver. International Silver Co., Dept. V, Wallingford, Conn.

Wardrobe

Art in Footwear illustrates the latest Peacock shoes with prices of each. These shoes carry out Peacock's prophecy "Return to Simplicity" with molded lines that sheathe the foot and lines that follow the contour of the instep and ankle. Boyd-Welsh, Dept. V, Cook and Newstead Avenues, St. Louis, Mo.

Fashion Letter from "Wear-Right" includes notes from seven French collections on glove fashions for Fall. Wimelbacher & Rice, Dept. V, 1150 Broadway, New York, New York.

Look Lovely as Often as You Can. This little book shows you all the newest Daniel Green styles for leisure and formal wear. The famous "Comfys" are also illustrated. Daniel Green Company, Dept. V, Dolgeville, N. Y.

Gemex Cord Attachments for your watch are illustrated in a new folder. It shows in detail the "Ratchet Buckle" and "Double-Action Safety Catch." Gemex Company, Dept. V, 170 Thomas Street, Newark, New Jersey.

Feminine Footnotes shows the new fall Foot Saver fashions and gives the name of the Foot Saver dealer nearest you. The Julian & Kokenge Co., Dept. V, 70 W. Main Street, Columbus, Ohio.

Travel

Southern California—An "automatic trip planner"—80-page Official Guide Book—plans your trip for you from start to finish: what to see and do, how to travel, time required, and what it will cost. In addition, this booklet has over a hundred photographs, maps, etc. All-Year Club of Southern California, Dept. V, 629 So. Hill Street, Los Angeles, California.

The Soul of a Ship is a little book of character-studies of the officers and attendants on the beautiful French Line ships—from captain to seaman. The willing, intelligent and efficient staffs of these ships will make your voyage pleasant and comfortable. French Line, Dept. V, 610 Fifth Avenue, New York, New York.

Cunard Cruises. Information on Cunard "Sea Larks" cruises to the West Indies, and the Georgic Christmas Cruise to Nassau, Kingston and Havana will be sent to you. Cunard White Star, Dept. V, 25 Broadway, New New York, New York.

Pleasure Cruises Through the Seven Seas is an attractive booklet outlining Hamburg-American cruises for 1937-8. These include Mediterranean cruises, the Christmas - New Year's cruises, and those to South America and the West Indies. Hamburg-American Line, North German Lloyd, Dept. V, 57 Broadway, New York, New York.

Do You Know Italy? is a complete little book telling you all sorts of things about this country—its amusements and sports, its climate, festivals, cuisine, and the fascinating past history that has left its record in the ruins and ancient cities. Italian Tourist Information Office, Dept. V, 626 Fifth Avenue, New York, New York.

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You're the winner when you spy "KinKid Leather" stamped inside a glove—for it's a veritable treasure of suave flattery and downright forthright serviceability. Petal-soft, with a lustrous loveliness that soapsuds won't mar nor steady wear disscourage. All ample reasons why foremost glove creators choose beautiful KinKid Leather.

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Fanciers of suede gloves will like the soft, velvety-dull texture, the rich colors, the wear-and-wash-ability features of SUEDURA Leather. Ask to see gloves of Suedura.

Wood & Hyde Co.
Gloversville, N. Y.



These are the Stores Featuring the

KALMOUR GOWN

on page 18

ABILENE, TEXAS.....Campbell's
ADA, OKLA.....Fields
AKRON, OHIO.....A. Polsky
ALBANY, N. Y.....Flah & Co.
ALLENTOWN, PA.....Hess Bros.
ANN ARBOR, MICH.....Jacobsons
APPLETON, WISC.....Four Seasons Shop
ASHEVILLE, N. C.....Jean West
ASHLAND, KY.....Parson-Faulkner
ATLANTA, GA.....Leon Frohsin
AUBURN, N. Y.....Kalet's
AUGUSTA, GA.....Mme. Lutfy
BALTIMORE, MD.....Stewart & Co.
BARTLESVILLE, OKLA.....Montaldo's
BATON ROUGE, LA.....The Dalton Co.
BATTLE CREEK, MICH.....Seaman's
BEAUMONT, TEXAS.....The Fashion
BELOIT, WISC.....McNeany Dry Goods Co.
BINGHAMTON, N. Y.....Resnick
BIRMINGHAM, ALA.....J. Blach & Sons
BISMARCK, N. D.....Rose Shop
BLOOMINGTON, ILL.....Paul Anderson
BOISE, IDAHO.....C. C. Anderson Co.
BOSTON, MASS.....Fredley's
BRADDOCK, PA.....Sachs
BROOKLINE, MASS.....Ann Barron
BUFFALO, N. Y.....Jenny
BUTLER, PA.....House of Jaffee
CANTON, OHIO.....The Stern & Mann Co.
CARLISLE, PA.....Cathleen Hitchens
CASPER, WYOMING.....Kassis Dry Gds. Co.
CEDAR RAPIDS, IOWA.....Frankel's
CHAMBERSBURG, PA.....Fashionland
CHARLESTON, W. VA.....Quality Shop
CHARLOTTE, N. C.....Montaldo's
CHARLOTTESVILLE, VA.....Helen G. Eastham
CHATTANOOGA, TENN.....Miller Bros. Co.
CHESTER, PA.....Sorcuss Shop
CHEYENNE, WYO.....Kassis Dry Goods Co.
CHICAGO, ILL.....Leschin
CINCINNATI, OHIO.....The Gidding Co.
CLARKSBURG, W. VA.....Broida's
CLEVELAND, OHIO.....Milgrim
CLEVELAND HTS., OHIO.....Jeannette Herzbrun
COLORADO SPRINGS, COLO.....Ruth Martin's
COLUMBIA, MO.....Suzanne's
COLUMBIA, S. C.....Cabaniss Co.
COLUMBUS, GA.....Kiralfy's
COLUMBUS, OHIO.....Montaldo's
DANVILLE, ILL.....Deutsch-Uptown
DANVILLE, VA.....L. Herman
DAVENPORT, IA.....Scharff's
DAYTON, OHIO.....Elder-Johnston Co.
DECATUR, ILL.....Block & Kuhl Co.
DENVER, COLO.....Gano-Downs
DES MOINES, IA.....Wolfs
DETROIT, MICH.....Milgrim
DUBUQUE, IOWA.....Stampfer
DURHAM, N. C.....The Fashion
EASTON, PA.....Wm. Laubach & Sons
EAST ORANGE, N. J.....Milgrim
ELKHART, IND.....Ferman's
ELMIRA, N. Y.....Nina H. Treat
EL PASO, TEXAS.....The White House
ELYRIA, OHIO.....Style Center
ERIE, PA.....Erie Dry Goods Co.
EVANSTON, ILL.....Edgar A. Stevens
EVANSVILLE, ILL.....DeJong's
FAIRMONT, W. VA.....Jones, Inc.
FARGO, N. D.....Rose Shop
FAYETTEVILLE, N. C.....The Capitol Dept. Store
FINDLAY, OHIO.....Simon's
FLINT, MICH.....Ruth Davy
FOREST HILLS, L. I.....The Rendezvous Shop
FRESNO, CALIF.....Bruckner's
FRONT ROYAL, VA.....Weaver's
FT. WAYNE, IND.....Wolf & Dessauer
FT. WORTH, TEXAS.....Cheney's
GALVESTON, TEXAS.....Nathan's
GARY, IND.....Hudsons
GERMANTOWN, PA.....Elva R. Smith
GRAND HAVEN, MICH.....The Abigail
GRAND RAPIDS, MICH.....Paul Steketee & Son
GREAT FALLS, MONT.....Strain Bros.
GREEN BAY, WISC.....J. H. Golden & Co.
GREENSBORO, N. C.....Montaldo's
GREENSBURG, PA.....Pross Co.
GREENVILLE, MISS.....Dave Weinberg
GREENVILLE, S. C.....Cabaniss-Gardner Co.
GREENWICH, CONN.....Mary Perry
HAMILTON, BERMUDA.....Gorham's
HAMMOND, IND.....Rothschild & Hirsch
HARRISBURG, PA.....Mary Sachs
HAVERFORD, PA.....Mrs. Waterman
HONOLULU, T. H.....McInerny
HOUSTON, TEXAS.....Sakowitz Bros.
HUNTINGTON, W. VA.....The Style Shop
INDEPENDENCE, KANSAS.....Montaldo's
INDIANAPOLIS, IND.....H. P. Wasson
ITHACA, N. Y.....The Vogue
JACKSON, MICH.....The Style Shop
JACKSON, TENN.....Louis Nathan
JACKSON HEIGHTS, N. Y.....Dorothy Paton
JACKSONVILLE, FLA.....Sligh's, Inc.
JEFFERSON CITY, MO.....The Purple Shop
JOHNSON CITY, TENN.....Masengill
JOHNSTOWN, PA.....Kline's
KALAMAZOO, MICH.....The Gown Shop
KENOSHA, WISC.....Betty Shoppe
KNOXVILLE, TENN.....Hall's
KOKOMO, IND.....La Mode
LA CROSSE, WISC.....Wm. Doerflinger Co.
LAFAYETTE, IND.....Loeb's
LAKE CHARLES, LA.....The No-Vel Shop
LANCASTER, PA.....Mary Sachs
LANSING, MICH.....Style Shop
LEXINGTON, KY.....Denton's
LIMA, OHIO.....Feldman's
LINCOLN, NEB.....Magee's
LITTLE ROCK, ARK.....The M. M. Cohn Co.
LOUISVILLE, KY.....Stewart Dry Goods Co.
MADISON, WISC.....Cinderella Frocks
MARIETTA, OHIO.....Garment Shop
MASON CITY, IOWA.....Damon's
MCKEESPORT, PA.....Katzman
MEMPHIS, TENN.....Halle-on-Main
MERIDIAN, MISS.....The Liberty Shop
MEXICO CITY, MEX.....Sanborn Hnos.
MILWAUKEE, WISC.....Bitker-Gerner
MINNEAPOLIS, MINN.....Harold
MONROE, LA.....The Palace
MONTCLAIR, N. J.....Frederick's
MONTGOMERY, ALA.....Al Levy's
MORGANTOWN, W. VA.....Finn's
MORRISTOWN, N. J.....Mrs. Ford & Daughter
MUNCIE, IND.....Ball Stores
MUSCATINE, IA.....Dress Lounge
NASHVILLE, TENN.....Grace's
NEWARK, N. J.....Kresge Dept. Store
NEWBURGH, N. Y.....Johnson & Hare
NEW BRUNSWICK, N. J.....The Bon-Ton Store
NEW CASTLE, PA.....The Claire Brown Shoppe
NEW HAVEN, CONN.....Moline's
NEW KENSINGTON, PA.....Silverman's
NEW ROCHELLE, N. Y.....Karanne
OAK PARK, ILL.....Howard
OGDEN, UTAH.....Herbert I. Michael
OIL CITY, PA.....Edwards'
OKLAHOMA CITY, OKLA.....Peyton's
OSHKOSH, WISC.....Newmans
OTTUMWA, IA.....Emporium
OWENSBORO, KY.....Levys
PARKERSBURG, W. VA.....Broida's
PEORIA, ILL.....Block & Kuhl Co.
PHILA., PA.....Blum Store
PHOENIX, ARIZ.....Goldwaters Merc. Co.
PITTSBURGH, PA.....Meyer Jonasson
PITTSFIELD, MASS.....England Bros.
PONTIAC, MICH.....Arthur's
PORT HURON, MICH.....Winkelman's
PORTSMOUTH, OHIO.....Marting Bros.
PROVIDENCE, R. I.....Bernard's
QUINCY, ILL.....Roderick P. Miller
RACINE, WISC.....Feiges'
RALEIGH, N. C.....Ellisberg's
READING, PA.....Mary Sachs
RED BANK, N. J.....Lysbeth Geran
RICHMOND, VA.....Meyer Greentree
ROANOKE, VA.....Samuel Spigel
ROCHESTER, MINN.....Julius Estess Dress Shop
ROCHESTER, N. Y.....Projansky
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ROCK ISLAND, ILL.....McCabe's Style Shop
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SAN ANTONIO, TEXAS.....The Wolff & Marx Co.
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SIOUX CITY, IA.....T. S. Martin
SOUTH BEND, IND.....Ellsworth's
SPARTANBURG, S. C.....The Aug. W. Smith Co.
SPOKANE, WASH.....Alexander's
SPRINGFIELD, ILL.....The John Bressmer Co.
SPRINGFIELD, MASS.....Josephine Smith
SPRINGFIELD, MO.....Barclay's
SPRINGFIELD, OHIO.....Sanders' Fashion
STAUNTON, VA.....Helen G. Eastham
STEUBENVILLE, OHIO.....Cooper-Klein Co.
ST. LOUIS, MO.....Suzanne, Inc.
ST. PAUL, MINN.....Frank Murphy
ST. PETERSBURG, FLA.....Miller's
SYRACUSE, N. Y.....Sadye-Ann
TAMPA, FLA.....Maas Bros.
TARBORO, N. C.....W. S. Clark
TERRE HAUTE, IND.....Jame-Wolf Co.
TOLEDO, OHIO.....Gillespie Shop
TOPEKA, KANSAS.....The Crosby Bros. Co.
TRENTON, N. J.....Lillian Charm
TYLER, TEXAS.....Mayer & Schmidt
UNIONTOWN, PA.....N. Kaufman's
UTICA, N. Y.....Town & Country Shop
VICKSBURG, MISS.....The Style Shop
VINCENNES, IND.....Gimbel-Bond
WALLA WALLA, WASH.....Dorothy Greenough
WARREN, OHIO.....House of Fashion
WASHINGTON, D. C.....H. Zirkin & Sons
WASHINGTON, PA.....Hal Lewis
WATERLOO, IA.....Palace Clothiers
WAUKEGAN, ILL.....Hein's
WARSAW, WISC.....Stephenson's
WELLESLEY, MASS.....Fredley's
WHEELING, W. VA.....Stone & Thomas
WHITE PLAINS, N. Y.....Milgrim
WICHITA, KANSAS.....Walker Bros.
WICHITA FALLS, TEXAS.....Parisian
WILKES-BARRE, PA.....Pauline Sacks
WILMETTE, ILL.....N. A. Hanna
WILMINGTON, DEL.....Fishers
WINNETKA, ILL.....Frances Heffernan
WINSTON-SALEM, N. C.....Montaldo's
WORCESTER, MASS.....Ulians
YAKIMA, WASH.....Dorothy Henry
YORK, PA.....Bell's
YOUNGSTOWN, OHIO.....Livingston's
ZANESVILLE, OHIO.....Emma Ferrel Shop

Or Write Directly to

KALLMAN & MORRIS, Inc.

530 Seventh Ave. New York City

ANSWERS TO CORRESPONDENTS

(Continued from page 172) home. To be correct for an orthodox formal tea, it could have short sleeves, should not be extreme in décolletage, and, of course, no hat should be worn. Your daughter should come early and stay late. Being asked to receive is a form of expression only, so she will not be expected to stand in line, and, other than wearing pretty clothes and thus adding to the picture, her only "duty" is to be polite and charming.

Miss D. P.: Supposing a man named Mr. James Burke, junior, marries. His father dies, but his mother is still alive. Since he is now no longer entitled to the "junior," what are the respective titles of his wife and his mother?

Ans.: According to correct usage, his wife is Mrs. James Burke, and his mother, Mrs. Burke. Even on a visiting-card, or an envelope, the name of the elder woman is still simply Mrs. Burke. She could not be Mrs. James Burke, senior, because the use of senior is incorrect. On the other hand, the daughter-in-law can not be Mrs. James Burke, junior, because her husband is no longer junior, and to have a name different from his would be incorrect. To the objection that a name as common as Burke on a visiting-card may be confusing, the answer may be given that an address will help to simplify the matter.

Mrs. B. L.: My daughter is marrying in early November at a formal evening wedding. After the rehearsal the night before the wedding, I want to entertain the sixteen people of the bridal party and the Bishop of our diocese, as well as thirty relatives and out-of-town people—making the total about fifty guests. I shall give the party at a hotel, and would like information as to the seating of the guests, table decorations, and menu. Should the father of the bride be toastmaster of the occasion? After the wedding, about twenty-five of the same guests will come to the house for refreshments. Would you serve a plate lunch, buffet style, or just dessert—a charlotte russe and cake—with coffee, or what? Should the bride's cake, the conventional one, be on the dinner-table at this time, or the night before?

Ans.: In seating the dinner-party, the night before the wedding, the Bishop should be given the seat of honour, on your right. The young people should be seated so that their group is together at one part of the table, or at a separate table, and the older people should also be grouped together at another part of the table. While we do not suggest that the lines should be so definite as to suggest an international border, still the idea is to keep together those who enjoy one another's company.

Large low bowls of autumn flowers will make the table or tables bright and gay. The toastmaster can be the best man, or the bride's father can act in this capacity, although it is not necessary to have an official toastmaster on such an occasion.

The following menus are suggestions for the dinner before the wedding:

Green turtle soup
Breast of guinea-hen (or chicken)
Wild rice
Baby Lima-beans
Green salad
Coffee ice-cream with marrons
Coffee

To simplify it, you could serve a salad with the fowl, and omit one vegetable. Another menu would be:

Clear soup, croutons
Fish mousse
Fillet of beef, Bearnaise sauce
String-beans
Mixed green salad
Fresh fruit ice
After-dinner coffee

And this can be simplified by omitting the fish course.

After the wedding, assuming that it is to take place in the evening, you should serve a buffet meal, as simple or as elaborate as you care to make it. You should, however, have at least a hot bouillon, one or perhaps two hot dishes, a cold meat, salad, dessert, and after-dinner coffee. The bride's cake should be cut by her at the bridal table at the wedding reception.


Smile
BACK AT THE WORLD
in Hawaii
. . . . For fascinating details about Matson South Pacific voyages, consult any Travel Agent or Matson Line-Oceanic Line, New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.
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On the steps of the Royal Hawaiian Hotel—Natural color photograph

Miss Peggy Stevenson

A CHARMING GOLFER FROM THE NORTH SHORE OF LONG ISLAND . . . WHO ILLUSTRATES THE IMPORTANCE OF HEALTHY NERVES



Watch Peggy Stevenson tee off calmly before a crowd (below) and you can well believe that her game is never upset by jangled nerves. "It takes healthy nerves to play a good game of golf," Miss Stevenson remarked, "so my smoking is confined to Camels. They're *mild!*"



PEGGY, lovely daughter of the Philip Stevensons of Glen Cove, Long Island, has been fêted from Newport to Palm Beach. In clothes, Peggy's taste is simple. Note woolen jacket she wears above—a "comfy" for golf. Her cigarette preference is Camels.

"After nine stiff holes of golf," she says, "I'm not so fresh as when I started out. But a few minutes' rest...and a Camel or two...and I'm all set. Camels give my energy a *lift!* And they are *gentle* on my throat." Like Miss Stevenson, you will find that Camels are so mild that you can smoke them steadily without their getting on your nerves.

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Other women distinguished in society who also prefer Camel's mild, delicate flavor:

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CAMELS NEVER GET ON YOUR NERVES